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Harry Potter next DMR

Harry Potter and the Goblet of Fire, the fourth film in the popular fantasy franchise, will be released to IMAX® theaters simultaneously with the 35mm release on Nov. 18, 2005. The film, based on the book by **J.K. Rowling**, is directed by **Mike Newell** and stars **Daniel Radcliffe**, **Rupert Grint**, **Emma Watson**, and **Ralph Fiennes**.

Goblet of Fire is the seventh film from **Warner Bros.**, and the second of the Harry Potter films, to be given the IMAX DMR® treatment (the third film in the series, ***Harry Potter and the Prisoner of Azkaban***, played in IMAX theaters last June). It will be the fourth DMR film of 2005, after March's ***Robots***, ***Batman Begins*** (June 17), and ***Charlie and the Chocolate Factory*** (July 15).

The Polar Express, which set box office records in its original release last year, will be re-released in November.

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Ary Case Update

Max Ary, former director of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, was arraigned on April 27 in the U.S. District Court for Kansas on 19 counts of mail fraud, wire fraud, theft of government property, money laundering, and other charges brought in a revised indictment that supersedes the original 11-count indictment that *LF Examiner* reported on last month (*see LFX, April 2005*).

The charges stem from alleged theft, sale, and mishandling of space artifacts from the Cosmosphere's collection, including items allegedly on loan from NASA. The revised indictment adds money laundering and additional wire fraud charges and discloses the results of a December 2003 search of Ary's home in which several boxes of artifacts were seized.

Reached at his attorney's office in Wichita, Ary told *LF Examiner*, "My defense is very simple: I am totally innocent of all this, and that's what we're going to prove in court."

In early May, Ary's lawyer, **Lee Thompson**, filed a motion for a bill of particulars, asking that the U.S. Attorney clarify the charges brought and the items that are alleged to have been stolen, among many other points. A supporting memorandum asserts that the case "arises out of uncertainty and complexities associated with the evolution of an entirely new discipline, the collection of space history, [and out of] private employment relationships and potential civil disputes between Mr. Ary and the Kansas Cosmosphere."

The memorandum also criticizes the indictment as "artfully drawn to give the appearance that every item sold at auction,

*(See **ARY** on page 3)*

LFCA Conference in L.A. April 27–29

The **Large Format Cinema Association** welcomed more than 350 delegates to its annual conference in Los Angeles, April 27–29. Nine new films were screened, as were three older "library" films. There were six panel discussions, a keynote speech by explorer **Pasquale Scaturro**, a business meeting, a technical session, a tribute to industry founder **Graeme Ferguson**, and a closing gala dinner. **Crest National** offered a demonstration of 2K digital 3D projection on a large screen, and a table-top trade show was held during Thursday's lunch.

Considering the uncertain state of the industry, and the plans to unify LFCA with the **Giant Screen Theater Association®**, the conference seemed oddly calm and devoid of controversy or, indeed, excitement. The coming unification was discussed in the members' meeting and in a session on "Convergence and Divergence," but in contrast to earlier times in the industry, no one was strongly advocating the status quo. As we have mentioned in past reports, the LFCA's conference has grown increasingly similar to the GSTA's and it seems to be the consensus of most in the business that they might as well be one.

LF Examiner's coverage of the conference will conclude in the Summer issue.

New Films

Of the nine new films shown at the conference, three had been shown at the

*(see **LFCA** on page 6)*

Premiering Next Month

Batman Begins: The IMAX Experience

See page 17.

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The Insiders

This month's focus:
Marketing

TERMINIX's sponsorship of *Bugs!*

by Mary Jane Dodge

Sponsorship has become an important part of our industry. Sponsors help films get produced and theaters get built. That's why it's always valuable to find examples of successful sponsorships. One of these examples is the successful sponsorship by **Terminix** of ***Bugs!***, the 2003 3D film produced by **Principal Large Format** and distributed by **SK Films**.

So what made the sponsorship so successful? First of all, it was a perfect fit. A film about bugs sponsored by a pest control company? The irony is enough to bring a smile to anyone's face. Any time a sponsorship makes viewers smile, you know you're doing something right.

Terminix sponsored *Bugs!* for two main reasons. The first was to increase business through sales leads; the second was to increase brand awareness and build a positive image for the company.

To determine the success of the sponsorship, Terminix conducted a survey at five institutional theaters playing the film. To see if brand name awareness had been increased, they measured the percentage of the audience that could recall the Terminix name as sponsor (unaided). They also wanted to find out a little bit more about the audience to see whether the audience was the demographic Terminix wanted to attract.

The survey provided good news on the first point: before the study, the company optimistically hoped for a 50% recall rate. But a whopping 70% of the audience provided the name Terminix unaided.

As for reaching the right demographic, Terminix wanted to reach upscale homeowners with discretionary income to spend on home services. The demographic results of the *Bugs!* audience members showed the following:

- 63% are homeowners
- 65% are between 26 and 55 years of age
- 75% have between two and five people in their household

The company also conducted informal research at several regional branches to determine the success of the sponsorship. Here are some of the positive results, as provided by the company:

- Film sponsorship, paired with other marketing efforts, has helped increase brand awareness and market share.
- In April 2004, one branch reported 100 more termite leads and 200 more pest leads than in April 2003, as a result of the *Bugs!* sponsorship.
- One branch reported 130 pest and termite jobs sold as a result of a contest held at the local theater.
- One branch commented, "This type of sponsorship differentiates Terminix from the mom-and-pop businesses."
- Film sponsorship increased employee morale and provided an event at which employees and their families could gather.
- Through this type of sponsorship, Terminix has the opportunity to establish relationships with high-profile community and cultural entities such as museums, science centers, zoos, and aquariums.

Terminix also developed an extensive public relations plan to maximize national and local exposure for the company and the film. They hired a publicist to help with film openings in New York in 2003, Los Angeles in 2004, and Atlanta in 2005. As a result, *Bugs!* received millions of dollars in PR value from television and print media, including stories in the *Wall Street Journal*, *People* magazine, and other national publications.

"Presenting an IMAX film has been an excellent initiative for Terminix. The opportunity to use the film and its marketing and educational outreach campaign has provided a valuable link between Terminix and the museum and educational communities, and in particular our present and future customers," said **Steve Good**, vice president and chief marketing officer. "SK Films has been a first-rate partner and by working with them, our own internal team, our regional offices, and the individual museums and theaters, we have obtained tremendous leverage from this sponsorship," he said.

The successful collaboration between sponsor and distributor was crucial to the success of the sponsorship. Terminix and SK Films worked hand-in-hand to create innovative marketing programs that worked for the theaters and for Terminix. The full-scale marketing campaign included custom TV and radio spots, newspaper advertising, direct mail programs, indoor/outdoor banners, public relations materials, event ideas and support, HTML e-mails, Web banner ads, and outdoor advertising. In addition, in each market, theaters were put in touch with local Terminix branches to ensure support on the local front.

SK president **Jonathan Barker**, said, "In my large-format career, involving numerous films with many sponsors, this is by far the most successful integration of a sponsor with the rollout and marketing of a film that I have ever been involved with."

The marketing plan employed by Terminix is a good example for other film sponsors. Terminix felt that without a fully integrated marketing plan that provided exposure on a local, regional, and national level, their sponsorship dollars would have been wasted. Terminix worked smart — they leveraged their current marketing vehicles and advertising purchasing, and were able to make a unique, positive impact on the community without unnecessary additional spending. There are so many opportunities for a sponsor to work with theaters and the film distributor to heighten exposure and awareness of both the film and the sponsor's association with it. And that's what makes a sponsorship work.

Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to LF theaters and film producers.

Mailbox

Dear Sir,

Thanks for the great articles on evolution and the LF theaters.

As you might remember, four years ago I started to develop an LF film with the entire topic on evolution, not just oblique references on a sound track: ***The Human Odyssey (Searching the Past to Find Our Future)***, with charismatic paleontologist and wildlife warrior **Richard Leakey**. We knew at the time that we would have to sacrifice three or four theaters because of their puzzling position on evolution. But we pressed on, as we had two great intertwined stories, a relevant science topic and many spectacular locations that had never been shot in 70mm. We recruited two eminent institutions and secured a significant part of our funding.

I then took a 20-month hiatus, as I was invited to design, produce, and install a major attraction in Italy at a new environmentally themed park. The $7.5 million attraction is an HD/3D/4D multi-theater, immersive, storytelling experience that takes the audience from the Big Bang to today, visiting the highlights in the geological "evolution" of our universe. It is the number-two attraction at the park (after the dolphins of course) and received major European media coverage. Italians, like most of the rest of the educated world, seem to have no trouble holding science ideas and religion together in their brains at the same time. It is the sign of a mature culture. As biologist and science writer **Stephen Jay Gould** once wrote, "Science and religion should be equal, mutually respecting partners, each the master of its own domain, and with each domain vital to human life in a different way."

After a year of living in Italy I returned home and late last year decided to give a full commitment to the *Odyssey* film. We needed a sponsor now to complete the business plan. So I decided to check things out to see if my assumptions about our plans were still solid.

Well, the world of LF had changed dramatically. And more disturbingly, in the U.S. there is an increase in the lack of tolerance for ideas that one does not agree with. More disturbing is a heightened desire to control the thoughts and actions of others.

We found that there are many more institutions that are wary about the evolution topic than existed two years ago. Some made it clear that they would reject a film on evolution on a "did not test well" argument. (It is *not* a "handful of theaters.") We realized that the nervousness among institutions was spreading at an unpredictable rate, and we concluded that sponsorship in this hostile climate would be almost impossible. So ironically, two weeks before the *New York Times* article that started this debate, we decided to abandon the LF medium and move the ideas and compelling stories to another more reliable medium for development.

No one can fault institutions for looking out for their bottom line. We all must. But where is the line in the sand at which the very reason for their existence is compromised because they are afraid of the evolution topic? Some institutions and certainly many of their visitors do not understand the very concept of "theory" in science. Evolution is not an opinion. "Evolution is not a peripheral subject but the central organizing principle of all biological science." (Gould.) Institutions should be enlightening visitors as to what a theory in science really is, and not worry about upsetting some visitors because they don't the like ideas expressed in science. If not, why are they in the business at all? The logical extension of this pandering would be the preposterous New Museum of Earth History, in Arkansas, that claims dinosaurs and humans lived at the same time and humans caused the extinction of the giant reptiles. (*See Time magazine, May 9, 2005*).

> *"No scientific theory, including evolution, can pose any threat to religion – for these two great tools of human understanding operate in complimentary (not contrary) fashion in their totally separate realms: science as an inquiry about the factual state of the natural world, religion as a search for spiritual meaning and ethical values." – Gould*

When an accomplished and important documentary film maker like **Stephen Low** abandons science topics (*see LF Examiner, April 2005*) because a growing number of institutions in the U.S. will not accept films that refer to evolution and instead demand films depicting happy animals without reference to their historical or, more important, their future context for fear of upsetting "some visitors," the result will be yet more bland and irrelevant films with continued audience shrinkage.

~Randy Ormston
Vista Collaborative Arts

*(from **ARY** on page 1)*

every item located at Mr. Ary's home, and all NASA items loaned to other institutions are evidence [of] a breach of duties or a scheme to defraud. But the indictment doesn't really say that." The motion continues, "While long on verbiage, the indictment falls far short of providing the detail which the courts have required."

The lawyer's memo points out that Ary came to the Cosmosphere in 1976 with a large personal collection of artifacts, many of which formed the basis of the museum's collection; that proceeds from the sale of many of the items described in the indictment were deposited in the Cosmosphere's bank account, raising the question of who was defrauded; that many of the allegedly missing items were never officially made Cosmosphere property, or had been deaccessioned; and that no efforts were made to misrepresent the items in the auctions or to conceal the transfer of funds to Ary's personal accounts. Thompson told *LFX* that the question of "who owned what items will be a significant part of the defense."

At the arraignment, trial was set for June 28, but as this issue went to press a motion by Ary's attorney to delay the trial until September was pending. Ary remains free on his own recognizance, after posting $10,000 bond. He is on leave of absence from his current position as president of the **Omniplex Science Museum** in Oklahoma City.

Imax reports Q1 profits, deals

For the quarter ending March 31, 2005, **Imax Corporation** reported a profit of US$1.2 million ($0.03 per share) on revenue of $22.1 million, up from a loss of $896,000 (–$0.02 per share) on revenue of $16.0 million in the first quarter of 2004. The 2005 results exceeded the company's predictions of break-even to $0.02 per share.

The company signed deals for 12 IMAX theaters in Q1, compared to six in the first quarter of 2004. From Q3 of 2004 through Q1 of 2005, Imax made deals for 38 systems, the greatest number of signings for any nine-month period in the last eight years. Most of the new signings have been for the new MPX projector; nine MPXes have been installed since July 2004. Six systems were installed in the first quarter of 2005, compared to two in the same period last year.

Imax share prices, which had been running between $9 and $10 for most of March and April, fell below $8 in the week before the May 5 report, rebounded to $9.45 on the day before the Q1 results were announced, then dropped to between $8 and $8.50 in the week after.

Other Imax Corp. news this month:

Toulouse theater

In late April the company announced that an IMAX 3D SR theater would open at the **Cité de L'Éspace** in Toulouse, France, on May 10. The 300-seat theater is part of a 44,000-square-foot (4,000-square-meter) expansion to the "space adventure park" that opened in 1997 in the southern French city of about a million. The theater, which has a screen 53 feet by 69 feet (16 meters by 21 meters), will open with Imax's ***Space Station 3D***.

The Cité de L'Éspace in Toulouse, France.

AMC joint venture deal

On May 4, Imax announced that it had signed a joint venture deal with **AMC Entertainment, Inc.**, for five MPX projection systems to be installed in AMC megaplexes this year. AMC is the second largest exhibitor in the world, after **Regal Entertainment Group**, which operates 15 IMAX theaters.

Although financial details of the five-year joint venture arrangement were not disclosed, co-CEO **Bradley Wechsler** said that Imax will provide the equipment and share the cost of retrofitting the theaters with AMC, in return for a larger share of the theaters' revenues. In a conference call with financial analysts, Wechsler said he expects this type of deal to be more profitable for Imax than the standard sales-type leases, which involve a large up-front payment and a smaller share of the box office, usually around 7%.

The systems will be installed in AMC complexes in Detroit, MI, Kansas City, MO (near AMC's corporate headquarters), Oklahoma City, OK, Omaha, NE, and Phoenix, AZ; the first two by June 17, in time for *Batman Begins*, and the rest by the premiere of ***Magnificent Desolation: Walking on the Moon*** in September. Three of the five are 30-plexes; the Oklahoma and Nebraska theaters have 24 screens each.

Mexican chain expands

On May 9, Imax announced that Mexico's **Cinepolis** chain had agreed to open three more IMAX theaters, doubling the total from its original deal, signed last fall, to six. The first two opened in Mexico City and Monterrey in November 2004 and March 2005, respectively. The next one will open in June in Guadalajara, at an existing theater that had originally been equipped with a Christie 8/70 projector.

Cinepolis operated 8/70 theaters in its multiplexes in Leon, Morelia, and Tampico between 1999 and 2003, but stopped running LF films after the run of ***The Lion King*** concluded in spring 2003. All of Cinepolis' IMAX projectors will be SR systems.

Gelfond: Imax not "in play"

Imax Corporation is not actively seeking a buyer, co-CEO ***Richard Gelfond*** told the Reuters news service in early May. "The company is not in play. What we have said is that at some point it's going to make sense for Imax to affiliate in some way with a larger entity because of the resources," Reuters quotes Gelfond as saying. "I just want to be clear. People who have quoted me have asked me, long term, where do I see Imax? I don't see Imax tomorrow morning affiliating with a larger partner. We'd like to see the manifestation of some of that momentum in our stock price before we even think about such a thing."

Imax, In-Three suing each other

Cité de l'Espace

THE BIZ

LEGAL BRIEFS

In March, **Imax Corporation** filed a patent infringement lawsuit against **In-Three, Inc.**, the California company that announced at ShoWest that it has developed a method for converting Hollywood features from 2D to 3D (*see Biz, LF Examiner, February 2005*). A month later, In-Three countersued.

In-Three used its process to convert some material for **James Cameron**'s ***Aliens of the Deep***, released earlier this year. **George Lucas** has been widely quoted as praising the system at **ShoWest** and saying he intends to use it to re-release the original ***Star Wars*** films in 3D, starting in 2007.

Imax's suit alleges that In-Three's 2D-to-3D conversion system, which has received several U.S. patents, infringes on a 1990 patent developed by **David Geshwind** and **Anthony Handal**. Through his company, **3DMG**, Geshwind has granted Imax an exclusive license to the patent, an arrangement Geshwind announced in March 2005. Imax seeks preliminary and permanent injunctions to prevent In-Three from "importing, manufacturing, selling, offering for sale and/or using infringing methods or apparatus or services," as well as damages and attorneys' fees.

In its countersuit against Imax and 3DMG, In-Three charges, among other things, that the Geshwind patent is invalid, and that after Imax's efforts to use and license In-Three's technology fell apart, Imax licensed the Geshwind patent and filed its suit in an attempt to "undermine In-Three's ShoWest presentation" and hamper its relations with potential customers.

In-Three's countersuit states that the company demonstrated its technology to Imax in July 2003, that Imax expressed interest in working with In-Three, and that the companies signed a Mutual Confidentiality Agreement the following month. In-Three claims that later Imax "publicly misrepresented In-Three's technology as its own," citing a December 2004 *Harford Courant* article in which Imax vice president **Larry O'Reilly** told reporter **Larry Williams** that Imax had developed the technology to remaster Hollywood movies into IMAX 3D.

The countersuit also asserts that in November 2004, a "major studio told Imax that it would not release its highly anticipated upcoming live-action feature in the IMAX format" without In-Three's technology; that Imax offered to convert portions of the film without checking with In-Three; and that when Imax approached In-Three about converting only 15 minutes of the film, In-Three refused, "for fear that [its] technology would be viewed as another IMAX gimmick."

Although the countersuit does not identify the studio or the film in question, **Lucasfilm Ltd.** producer **Rick McCallum**, in an interview conducted by **Joseph Kleiman** for the **World Enteractive** Web site, reveals that the film was *Star Wars, Episode III: Revenge of the Sith*.

No court date had been set as this issue went to press. (Imax declined to comment on the allegations in the countersuit. Geshwind did not return calls requesting comment.)

Imax has experimented with various techniques for converting 2D material to 3D since at least 1998, when **Michael Gibbon** presented some test material at the conference of the **Giant Screen Theater Association** (then called the International Space Theater Consortium). Gibbon showed two techniques, slip-synch and cut-and-paste, that can only be used in certain circumstances. (According to 3D experts *LF Examiner* consulted, the latter is related to the method described in the Geshwind patent.)

In the same 1998 session, an Australian company, **Xenotech** (now known as **DDD Group**), introduced its own conversion process and showed a trailer for ***Everest*** it had converted. The company processed a few shots in 1999's ***Siegfried and Roy: The Magic Box***, but later shifted its focus to developing consumer products.

Other post-production companies have performed 3D conversions for brief sequences in LF films, using a variety of relatively well known techniques.

Since the suits were filed, Imax co-CEO **Richard Gelfond** has told the Associated Press that the company is ready to convert a live-action feature to 3D and that it hopes to make an announcement this year about a 2006 release. *Superman Returns* and the remake of *The Poseidon Adventure*, both from **Warner Bros.**, were named as candidates.

PERSONNEL

Hamm joins Ft. Worth Museum

Carl G. Hamm has joined Texas' **Fort Worth Museum of Science and History** as executive director of fund development. In the position he will "establish and lead major fund raising initiatives to support the broad annual programmatic needs" of the museum, according to a release. Hamm comes to the museum from Dallas Museum of Art, where he was associate director of development. He has 12 years of experience in development, marketing and membership for institutions based in Dallas.

Viesturs: no more high peaks

On May 12, **Ed Viesturs**, the mountain climber who starred in **MacGillivray Freeman Films**' 1998 LF blockbuster ***Everest***, became the first American to climb the world's 14 tallest mountains, all above 26,000 feet (8,000 meters), when he summitted Mount Annapurna in the Himalayas. A few days later he announced, "I am retiring from climbing high mountains. It has been great, but no more 8,000-meter peaks for me."

Climbing the 14 tallest mountains took Viesturs 16 years. He had tried to reach the top of Annapurna twice before, but had been stopped by bad weather or avalanches. He has climbed Everest six times.

Viesturs promoting Everest *in 1998.*

LFCA Conference Draws More Than 350 to Los Angeles

*(from **LFCA** on page 1)*

GSTA conference in Montreal last fall. (Actually, one, **James Cameron**'s ***Aliens of the Deep***, was presented there as a New Film, but hadn't been completed, so only a short clip was screened.) The new ones, in addition to *Aliens*, were ***Fighter Pilot*** from **Stephen Low Company**, **MacGillivray Freeman Films**' ***Mystery of the Nile***, **nWave Pictures**' ***Wild Safari 3D***, and two DMR films, ***The Polar Express*** and ***Robots***.

On the night before the conference, three "library" films were shown, ***Grand Canyon***, ***Extreme***, and ***Rolling Stones to the Max***, as examples to accompany a session on programming older films (*see "Library Films" below???*). And finally, in the tribute to Graeme Ferguson, two of his films, ***North of Superior*** and ***Hail Columbia***, were shown in their entirety.

Imax Corporation's Erica Chesney.

Also shown, in the technical session, was the short film ***The Persistence of Dreams***, by student filmmakers **Ben Brunkhardt** and **Erik Courtney**.

Panel: Maximizing Revenue

The conference kicked off with a panel discussion entitled "New Ways to Maximize Revenue," moderated by **Jonathan Barker (SK Films)**, and featuring **Mark Katz** (nWave Pictures Distribution), **Bob Perkins (Destination Cinema, Inc.)**, **Erica Chesney (Imax Corporation)**, and **Jeffrey Rudolph (California Science Center)**.

Barker began the conversation by saying that although revenue matters to everyone in the business, another prime concern, especially for corporate sponsors, is exposure. Corporate sponsorships have become a necessity for most films, and many companies are coming to giant screen films because television and other forms of advertising are no longer as effective as they once were. The audience for LF films is global and very attractive to many corporations, and raising their brands' awareness with LF audiences may be more important than direct financial returns from the film. "They're not in the business of investing in films, they're in the business of marketing their products and getting their messages out there. We have an opportunity to help do that," Barker said

Katz pointed out that it has long been nWave's strategy to make its products available in many formats and settings, while, he stressed, protecting the integrity of the original LF version. They have begun working with hardware partners such as **Panasonic** and **Kinoton** to set up 3D digital HD theaters for clients who can't afford full LF film theaters, or to give current LF exhibitors a new attraction. Katz says these digital cinemas are taking hold and that "The digital 3D market is going to prove a valuable revenue stream for LF producers and especially those creating 3D content."

He also spoke of a process in which "producers and distributors invite exhibitors, pay all their expenses for them to come for a day or two to a location, look at rough footage from a new film project, and ask them to help shape the project, its marketing, and general direction. It's a process we call the schmoozedoggle." He admitted that the practice had been invented not by nWave, but by a company "about an hour south of here" (an allusion to MacGillivray Freeman Films), but said that nWave has used it successfully in making *Wild Safari 3D* and ***Brain Power***. The moral, he said, was "if you see a successful practice one of your competitor is doing, then just rip it off."

Bob Perkins, Destination Cinema.

Perkins emphasized the importance of film testing and market research, and said that Destination Cinema and production partner **National Geographic** spend between $15,000 and $30,000 per film on research. Testing people who aren't regu-

"Content" panel: Richard Greif, Lisa Truitt, Alec Lorimire, Charlotte Huggins, Keith Melton.

lar giant-screen theater customers is essential, he said, and online surveys provide a quick and easy way to reach such people. They conduct surveys of at least 500 people to evaluate topics, titles, key art options. Then they use focus groups of families and teachers for qualitative evaluation at the rough cut stage.

Perkins also spoke about the importance of generating revenues within the theater, and presented the table below, with data from the **Grand Canyon IMAX Theater**. Noting that through ancillary sales of food and beverages and retail items (such as books, tapes, and apparel) they had nearly doubled the per capita income over ten years, from $7.73 to almost $14.00, he predicted that the potential for this theater was $20.

Imax's Chesney said that filmmakers, distributors, and theaters have to work together because "if a film is successful it bodes well for the entire industry." The company has done extensive market research that indicates that people love the IMAX brand. She emphasized the need for consumer-driven marketing: "Ninety-five percent of all new products fail because they don't appeal to the consumer, whether from a marketing perspective or a product perspective." Sponsors can help provide effective marketing channels.

Shortages of personnel, money, and time are the top three challenges to effective marketing, according to Chesney. Among IMAX theaters, 23% have no one dedicated full-time to marketing, while another 30% only have one person. But "the best performing theaters are always the theaters who are the best marketers. Always!" she said.

Rudolph summed up his solution for increasing revenues: "Get great exhibits and you'll do well with your films." The California Science Center focuses heavily on its mission, and all decisions are made with it in mind. "Long term economically, that's far more important than any short term boost" from a non-mission related film or exhibit.

The museum has paired up films and exhibits many times, including bookings of ***Antarctica*** and ***Titanica*** with related exhibits. These performed well, he said, but the real blockbuster was the recent combination of ***The Human Body***, the 2001 LF film by the **British Broadcasting Corporation**, with *Body Worlds*, an exhibit of real human bodies and body parts. (The bodies have been treated with a process called "plastination" that preserves them and gives them a natural appearance. The developers of the exhibition showed samples at the trade show of the 2000 GSTA conference in Frankfurt.)

Every LF movie is trying to appeal to everyone in the world, at all hours of the day, all the time.

And if we can't do that, then we will fail.

—Charlotte Huggins nWave Pictures

Speaking of *Body Worlds*, Rudolf said that "in my 23 years in the field [it's] the best exhibit I've ever seen and the most powerful exhibit in terms of its impact on people." It increased attendance from 1.1 million in the previous year to 2.6 million. The museum offered combination film/exhibit tickets through its Web site and telephone center. When the exhibit became more crowded, the only way to get midday tickets was as part of a combo ticket.

He said that exhibit/film packages don't always work, and offered as an example the combination of an exhibit on magic and ***Siegfried and Roy***. And he pointed out that it is often hard to find a high-quality exhibit that fits the theme of a film. He closed by saying that he is concerned about the viability of LF theaters as major attractions and revenue sources in museums.

Grand Canyon IMAX Theater

	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005E
Theater avg ticket price	$5.65	$6.14	$6.40	$6.57	$6.90	$7.56	$7.80	$7.26	$7.65	$7.64
Retail, per capita	0.63	0.91	1.57	1.01	1.01	1.06	1.11	.98	3.02	3.65
F&B, per capita	1.45	1.60	1.63	1.77	1.78	1.76	1.74	2.14	2.37	2.55
Other, per capita				0.55	0.17	0.16	0.16	0.07	0.11	0.12
TOTAL	**$7.73**	**$8.65**	**$9.60**	**$9.90**	**$9.86**	**$10.54**	**$10.81**	**$10.45**	**$13.15**	**$13.96**

Panel: Content, Content, Content.

The next panel was moderated by **Alec Lorimore**, an independent producer who was associated with MacGillivray Freeman Films for many years, and included **Richard Greif (Opinion Dynamics Corporation)**, **Lisa Truitt** (National Geographic Film and Television), **Keith Melton (Infinity Filmworks)**, and **Charlotte Huggins** (nWave Pictures).

Saying that it's a truism throughout entertainment industry that content is the most important factor in a film, Lorimore suggested that the session be renamed "Viewers, Viewers, Viewers" or possibly "Dollars, Dollars, Dollars." Filmmakers today have to make films with a broad viewer appeal, and bookers have to select films that will attract large audiences. He pointed out that the GSTA Viewer and Non-Viewer study (*see LF Examiner, December 2003 and March 2004*) has shown that as people see more LF films, their enjoyment of them decreases because the experience of a particular film doesn't live up to their expectations. He said that this means that "LF films have to keep getting better and more compelling or this industry is dead." Unfortunately, there's little left in terms of brand new topics for the giant screen.

Greif said that audience expectations for LF films are higher than for almost any other media, which can become a lose-lose situation. A study he had done for Boston's **Museum of Science** showed that 30% of the people who came to see ***Shackleton's Antarctic Adventure*** hadn't been to the theater since seeing ***Everest*** three

*(see **LFCA** on page 8)*

Don Kempf, Giant Screen Films.

*(from **LFCA** on page 7)*

years earlier. He explained that they had enjoyed *Everest* so much that nothing that followed, until *Shackleton*, was comparable *Everest*. Viewers are more forgiving of mediocre films in conventional cinema than in LF.

He also mentioned that in a recent study done for National Geographic, he had found that about half of current giant-screen audiences have seen both educational and commercial (i.e. DMR) films. He wondered how this will change people's expectations of LF films. Greif said that the success of a film comes down to its being different, entertaining, and marketable, and that all three elements are important, but that the last is often overlooked. (*For a more complete account of Greif's presentation, see his article on page 12.*)

Keith Melton

Truitt said that research is important, but that instinct also has to play a role in decision making. ***Lewis & Clark*** did not topic test strongly, but performed very well in many theaters, helped by the many other activities surrounding the 200th anniversary of the expedition. She said that before starting on a film, she always asks herself whether the topic is worthy of the giant screen, and whether she cares enough about it to put in the years of fundraising and production that will be needed.

National Geographic is strongly mission-driven, she said, and its mission is very similar to those of most institutional theaters. So if the project fits the mission Truitt can usually take advantage of the other media arms of the organization to create a "buzz" for the film. In the end, the film has to include the mission, but also be entertaining.

Huggins said that the problem with making LF films, and what differentiates them from all other media, is that LF films are trying to be all things to all people. "Every [LF] movie...is trying to appeal to people in Dearborn, Michigan, in Taipei, in San Diego, in Ottawa. We're trying to appeal to 60-year-old women...12-year-old boys...to everyone in the world, at all hours of the day, all the time. And if we can't do that, then we will fail." She said that this effort to please everyone is making LF films more generic and lowering their quality.

She stressed the importance of the title to a film's success and shared the gist of a conversation she recently had with **Mike Day** of the **Science Museum of Minnesota**. Day had found in his research that, using an A to D scale, where A is excellent and D is bad, if a film's title gets a D rating, no matter how good the film actually is, it will never perform better than a C-rated film. Conversely, an A-rated title will never do worse than a B film, no matter how bad the film itself is. So she concluded that the issue isn't "Content, Content, Content," but how many good one- or two-word titles are there.

Boston's Cherie Rivers.

Melton said he was concerned about the law of diminishing returns, but that the wrong response is to do more of the same. People want to see something different. Admitting that, as an independent producer, he could be slitting his own throat by saying this, he thought that DMR films could be a good thing if they bring new people into theaters and lead them to trying out original LF films. He believes that the immersive experience "gimmick" is over now, and that it is the content of the films that will have to draw people to theaters.

Panel: Library Films

Moderator **Cherie Rivers**, of the Museum of Science in Boston, led discussion about the benefits and practices of programming library film: older films that may have been shown previously. Panelists included **Jeffrey Kirsch (Reuben Fleet Science Center)**; **Don Kempf (Giant Screen Films)**, **Thomas Wyss** (Imax Corporation), and **Bob Harman** (MacGillivray Freeman Films).

Kirsch described the process his theater went through in refining its "Friday Nights at the Fleet" program. In the 1980s its successful weekend evening program consisted of an LF film and a laser show. As the popularity of laser shows declined in the 1990s, the programs became less viable financially. Fleet tried upscale events with wine and music, youth-oriented films such as ***Ultimate X***, and disk jockeys. These didn't lure in the younger audiences they were shooting for, but to their surprise did bring in families

and seniors. So they changed the focus: they got rid of the alcohol and music, offered a low-price combination ticket, trivia games, and free munchies. In this context, their older films performed as well as newer ones, but with lower lease rates, which made the program a financial success.

Kempf pointed out that because there have been so many new releases in recent years, theaters now have the option of looking at films they passed over some time ago. He spoke of the advantages of older films: savings from their lower lease rates can be applied to the marketing budget, and distributors are more likely to be flexible in their terms. But he warned that booking a library film just to save money, or out of desperation, is not a good choice if the film is bad.

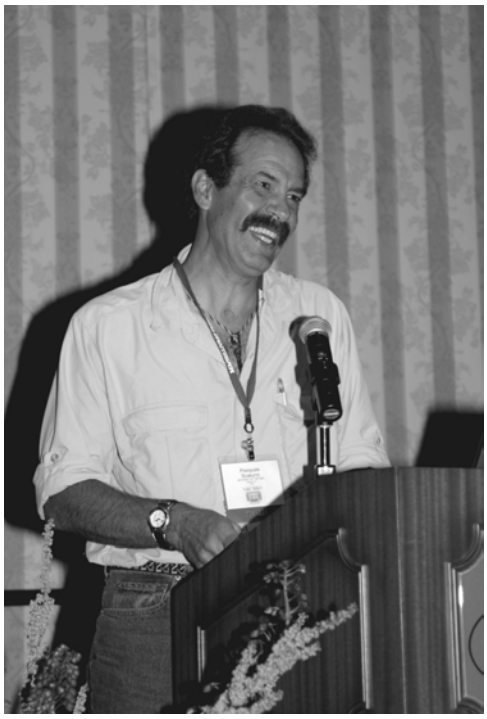
Wyss pointed out that to consider a library film, a theater needs more than just a print and soundtrack: it also must have all of the educational and marketing materials that had been developed for the title. Many older films are evergreen, have lost none of their impact, and are now available at lower lease rates and with greater programming flexibility than new films. On the negative side, sports and music films can appear dated, and sometimes scientific information becomes inaccurate over time. Older films often lack the promotional materials that can be essential for a successful marketing campaign.

Harman said that the first consideration must be that a print in show quality condition is available. If it's already in the theater's inventory, it's easy to return it to the schedule. But a theater looking for a print of an older film for occasional play to school groups or in a film festival may have a harder time. He said that new theaters in areas that have never before had an LF theater are prime candidates for library films, since their audience is probably completely new to the experience.

Scaturro Keynote

In his keynote address, Pasquale Scaturro, expedition leader for *Mystery of the Nile*, described his 114-day journey from the source of the Blue Nile river in Ethiopia to the Mediterranean Sea, the first time in history anyone had ever run the entire length of the river. After a few weeks of filming at various locations with a full crew, directed by **Jordi Llompart** of **Orbita Max**, Scaturro and kayaker **Gordon Brown** were left to run 3,000 miles (4,800 kilometers) of the river and film the trip by themselves, with no outside support. They carried 14 500-foot rolls of 70mm film (just over 20 minutes' worth) and other supplies, but would have no backup or rescue options in case of accidents or other problems.

Despite the many challenges and a bout of malaria, Scaturro spoke of the positive aspects of the trip: "114 beautiful sunsets,"



Pasquale Scaturro gave the keynote speech.

the friendly and trusting people they met along the river, and the Sudanese army commander whose permission slip got them through the war-torn country without incident.

Films in Production/Development

The producers of some 20 projects in development and five films in production were given the opportunity to present 15/70 clips and describe their projects. (*See the full list on page 11.*)

3D Digital Cinema demo

Crest National's **Marty Sadoff** arranged a demonstration of 3D digital projection using a single Christie CP2000 2K DLP Cinema projector and a QuVis Acuity server. The system had been shown only once before, at the **ShoWest** conference in March (*see LFX, April 2005*). A matte white screen, 22x40 feet (6.7x12.1 meters), was set up in a ballroom at the conference hotel, and 3D footage from ***Bugs!***, *Pirates*, and other 70mm and digitally originated shows, mostly from **SimEx/Iwerks**, was screened. The system uses electronic shutter glasses and projects 3D from a single projector by alternating right- and left-eye frames at 96 Hz.

A simple hardware modification to the Christie projector is needed to provide for synching the glasses: rather than using arrays of infrared emitters placed around the theater, a separate projector throws an invisible IR signal onto the projection screen, which controls the glasses.

Most people *LFX* spoke to agreed that the image was bright and sharp, and if not completely equivalent to 15/70, quite impressive nevertheless. The 3D was very effective and at distances more than about six feet from the screen, individual pixels could not be discerned.

Annual Meeting

At the annual business meeting of the LFCA, the officers reported that the organization is in sound financial health, with more than 200 members and a record number of conference attendees. This year's conference brought in 30% more sponsorship dollars than last year, and the LF film festival held early last year broke even.

A slate of seven candidates was elected by acclamation to three-year terms on the LFCA board of directors. They are: Jonathan Barker, **Robert Dennis**, **Paul Giguere**, **Chevy Humphrey**, **David Keighley**, **Cherie Rivers**, and **Toby Mensforth**.

The rest of the meeting was spent discussing the possible unification of LFCA and GSTA. **Emlyn Koster**, president of GSTA, said that in recent years GSTA had moved to include LFCA members on its board and coordinate future Mid-Winter Meetings with the LFCA's conference. He continued, "It was not the financial situation that momentarily was in front of GSTA that caused us to want to sit down

*(see **LFCA** on page 10)*

*(from **LFCA** on page 9)*
with you and do what might be in the larger global interest, to unify our associations. GSTA is fine financially. We have $100,000 in the bank."

These statements cast the best possible light on GSTA's current financial situation, which is the worst in at least a decade. As reported at the Mid-Winter Meeting (*see LFX, February 2005*), the association has lost significant sums of money in its last two conferences, and had hoped at this time to have $400,000 in the bank, not $100,000. But it is no longer facing imminent insolvency, as it might have if the 2005 conference had not been shifted from Osaka to Boston. (*See Shorts on page 28 for an item about the 2006 meetings.*)

For the rest of the session, people spoke from the floor with their ideas about the pros and cons of unifying the associations. Although some people recommended caution, and expressed concern about what happens when smaller organizations are absorbed into larger ones, few expressed any substantial objections to the principle of unification. (In fact, the two associations have roughly the same numbers of members: 270 for GSTA and 200 for LFCA. Many are members of both.)

Chris Reyna, one of the "co-conspirators" (his term) in founding the LFCA, said that he supported the process, but said that the new names that had been proposed were "inside the box" thinking. He suggested something along the lines of the Advanced Media Display Association.

Mike Smith, technical services manager at **Science City** in Kansas City, MO, said he felt the GSTA conference was too large, and that he preferred the smaller size of LFCA. He also said, after Koster had explained certain nuances of meaning implied by a proposed mission statement for the new organization, that "if you have to explain it, it's not a mission statement."

Ferguson tribute

The Kodak Vision Award was presented to Imax Corporation co-founder and filmmaker Graeme Ferguson. David Keighley, of Imax subsidiary **DKP/70MM Inc.**, hosted a review of Ferguson's LF career that included slides and LF clips, as well as screenings, in their entirety, of *North of Superior*, made in 1971 for the first permanent IMAX theater, and *Hail Columbia!* the first giant-screen film about the U.S. space program.

Ferguson recalled the early days of the medium and the company, when they were trying to figure out how to make giant-screen films. The nominal first 15/70 film, ***Tiger Child***, directed by **Donald Brittain** for Expo '70 in Osaka, consisted mostly of panel shots of 35mm and 5/70 material, with very little full-screen footage; likewise, the temporary Osaka theater was not much like the permanent

Graeme Ferguson received the Kodak Vision Award.

IMAX theaters that would follow it. So in many respects, *North of Superior* can be said to be the first "real" IMAX film. Speaking about the dramatic opening aerial sequence, Ferguson gave credit to the largely unsung pilots who fly camera planes, saying their artistic contributions are as important as any other filmmakers'.

Snow Job (1974) was the first attempt at an LF film with a narrative, and it was a comedy as well. It was also the first LF film to require sync sound, so a fiberglass blimp was built for the noisy IMAX camera. In the same year Ferguson made ***Circus World*** and ***Man Belongs to the Earth***, the latter of which was the first job for a young assistant editor named **Robert Zemeckis**, who went on to direct *Who Framed Roger Rabbit* and last year's *The Polar Express.*

In 1974 Ferguson stopped directing films, saying he was "having too much fun," but the company hadn't sold enough theaters. He spent the next six years running Imax.

Keighley said that in deciding to make a film about the new U.S. Space Shuttle, Ferguson and his co-founders **Roman Kroitor**, **Robert Kerr**, and **Bill Shaw**, were betting the company. They started with no sponsors, and without any official cooperation from NASA. A few theaters put up a small sum of money, which enabled Ferguson to film the first rollout of the Shuttle at Cape Kennedy. The crew obtained press credentials, but no special access, in stark contrast to the relationship they'd have with the space agency a few years later. They shot a lot of 35mm footage, as well as some vertical 5/70, which would become 1/3-frame panels in the final film. The result was *Hail Columbia!*, a film that harked back to the company's multi-image roots.

Ferguson recalled the many people who predicted over the years that Imax would never succeed, saying things like "Cinerama failed, so you'll fail, too," or "The experience is too intense. People couldn't stand it for 90 minutes," or "Why use 70mm film? The audience can't tell the difference." He said he wanted his tombstone to read "The audience *can* tell the difference."

Best of Festival Award

At the closing dinner, the winner of the "Best of Festival" award, selected by delegates from among the new films presented, was given to *Fighter Pilot*, directed by **Stephen Low**, produced by the Stephen Low Company, and distributed by **K2 Communications**.

The Technical Session and three more panel discussions — "Sound Decisions," "Convergence and Divergence," and "Development Funding" — will be covered in the Summer issue of *LFX*.

LFCA Films in Production and in Development

FILMS IN PRODUCTION

Balloon Fiesta
Immortal Classics
The story of ballooning from 1783 to The Albuquerque International Balloon Fiesta, the largest ballooning event in the world.

Batman Begins: The IMAX Experience
Warner Bros., Imax Corporation
Batman Begins explores the origins of the Batman legend and the Dark Knight's emergence as a force for good in Gotham.

Big Wave Hunters
Deep Water Films
A surfer descends the face of a 60-foot wave as it crashes down the seven-story high screen. IMAX has finally met its match: *Big Wave Hunters*.

Charlie And The Chocolate Factory: The IMAX Experience
Warner Bros., Imax Corporation
Five lucky children, including Charlie, draw golden tickets from Wonka chocolate bars and win a guided tour of the legendary candy-making facility that no outsider has seen in 15 years.

Denizens Of The Deep 3D (wt)
Imax Corporation
From the team who brought the hugely successful film *Into the Deep* to IMAX screens, comes *Denizens of the Deep 3D*. Journey under water and witness the bizarre relationships that exist between creatures deep below the ocean's surface.

Dolphins 3D
3D Entertainment Ltd.
From the producers of *Ocean Wonderland 3D* and *Sharks 3D* comes the next film in this ocean-themed trilogy, *Dolphins 3D*. Join these wild, fascinating, and graceful creatures and their mammal cousins, orcas and whales. View never-before-seen images of the many ocean and river species in their natural habitat. *Dolphins 3D* is currently being shot at locations around the globe.

Greece: Secrets Of The Past
MacGillivray Freeman Films
Greece: Secrets of the Past features the beauty and grandeur of an ancient civilization. The birthplace of democracy comes alive through an exciting archaeological adventure. Explore the majesty of Greece's islands and witness the Parthenon brought back to its original glory through leading edge CGI.

Magnificent Desolation: Walking On The Moon 3D
Playtone, Imax Corporation
Magnificent Desolation: Walking on the Moon 3D will take audiences to the surface of the moon to walk alongside the extraordinary Apollo astronauts who have stepped upon its surface, and showcase what they saw, heard, felt, thought, and did while there. Sponsored by Lockheed Martin, and filmed with the cooperation of NASA. Produced by Tom Hanks and Gary Goetzman, directed by Mark Cowan.

Ride With Cowboys
Trinity Films Corp.
A journey with charismatic cowboys and cowgirls from traditional cultures who live and work as their ancestors did, hundreds and even thousands of years ago.

Train Story 3D (wt)
Stephen Low Productions
Train Story will sweep audiences on a time-traveling transcontinental adventure aboard a vintage steam engine — a journey through the fantastic railway landscapes of North America to discover the science, ingenuity, and network magic that is shaping one of the greatest modern railway systems on Earth.

Wetlands (wt)
MacGillivray Freeman Films
Vital to life, business, and heritage, the world's wetlands are under siege from a barrage of influences threatening not only to change their homeland landscapes, but the survival of their human and wildlife populations. In Louisiana, millions of people are becoming more and more endangered as the Mississippi Delta that protects the region from hurricanes loses a football field of land every 30 minutes. 2006.

FILMS IN DEVELOPMENT

Alps (wt)
MacGillivray Freeman Films
Mountain climbing experts take giant screen audiences to Europe's biggest and highest mountain range including ascents of the Matterhorn and the Eiger North Face. Viewers will learn about the region's wilderness treasures and witness courageous scientists researching the region's devastating avalanches. 2007.

Ansel Adams
SK Films, Inc., Principal Large Format
A short film celebrating the iconic images of one of the world's best known photographers. Authorized by the Ansel Adams Publishing Rights Trust.

Beyond The Great Wall
SK Films Inc.
The Great Wall is the longest structure ever built. Like the mountains, rivers and deserts, it is part of the landscape. All around it there is a multi-dimensional and dynamic China. This is the long thin line that tells the story of China. Directed by David Douglas.

Bugs! 2
SK Films, Inc., Principal Large Format
The team that created *Bugs!* reunites with Terminix to bring you a new look at the universe of tiny creatures on the giant screen in 3D and 2D. Different bugs, same commitment to delivering a fun, high-quality experience.

Carriers
SK Films Inc.
The awesome scale of aircraft carriers and the incredible dynamism of operations provide a perfect match for the giant screen. The film will intertwine the drama and action of carriers in operation with the highlights from the construction of the latest nuclear class carrier. Directed by David Douglas.

Christopher Columbus and the Age of Exploration
Giant Screen Films
A historical account of the ultimate expedition into the unknown, Columbus' discovery of the New World. Experience the life and times of a 15th century explorer like never before, and get a fascinating glimpse into the scientific methods and breakthroughs that drove the Age of Exploration.

The Ice Age
Giant Screen Films
Follow modern scientists and paleontologists in their efforts to uncover the mysteries of the Ice Age, exploring the climatic forces that shape our past, present, and future, as well as unearthing prehistoric animals that once roamed the planet.

Living With Man Eaters 3D
Digital 3D Productions
Presented by an internationally renowned naturalist, this film examines how man can, and in some regions of the world does, coexist with the "apex predators." These carnivores (supposed man-eaters) are at the top of the food chain and only fear the biggest apex predator of all: Man! Revolutionary 3D technology takes us from the prehistoric "super croc" to the wild lands of komodo dragons, crocodiles, Asian lions, anacondas, polar bears, and the seas of the great white shark.

Man Eating Sharks
SK Films, Inc., Principal Large Format
Approximately five humans are killed by sharks each year. One hundred million sharks are killed by humans. Who's the predator? Experience the mysteries of the most feared and misunderstood animals on earth. Directed by Bob Talbot. In 3D and 2D.

Mummies: Secrets Of The Pharaohs
Giant Screen Films
Rediscover the tombs of the great Pharaohs of Egypt. Examine the mummification process, its role in this ancient society, and what modern scientists are able to learn from state-of-the-art DNA research.

Operation Navy Seals
Ken Wallace Films
Operation Navy Seals is a 3D LF film that follows the extraordinary 18-month SEAL training experience. We will penetrate the veneer of physical exertion, and expose the mental, emotional, and spiritual core of the experience — the factors which ultimately determine who succeeds and who fails. *Operation Navy Seals* stands to bring a unique blend of inspiration, science, and humanity to the LF screen.

Orangutans 3D, People Of The Forest
Digital 3D Productions
This story begins with a well-known naturalist documenting an illegal logging raid in the heart of Borneo. He rescues an orphaned baby orangutan from the convoy's driver, wrapping it in a pua kumbu blanket for protection. It's this blanket that records the parallel rights of passage stories of an Iban Dayak teenage boy and a baby orangutan, set amongst the amazing animistic mysteries of the forests of Borneo.

Prehistoric Man
Andrew Gellis Productions, Inc.
A 45-minute documentary with dramatic re-creations, *Prehistoric Man* will take audiences to various locations in Africa where, during the past few decades, scientists have uncovered skeletal remains, tools, and other remnants that have redefined our understanding of our earliest ancestors. Africa is generally recognized as the cradle of civilization, and the film will explore the various factors contributing to the emergence of homo sapiens. Directed by Craig and Damon Foster; co-producer: Carina Rubin.

Water Planet
MacGillivray Freeman Films
Through beautiful and inspiring music, powerful narration and stunning visual images, *Water Planet* will explore the wonders of water. Experience the vastness of the earth's ocean to the tiniest teardrop. You will feel the power, vitality, and limitations of water, a most precious resource.

Underlined titles are 3D.

Making LF Films More Successful

by Richard Greif

With the recent releases of ***Polar Express*** and ***Robots*** in IMAX DMR, audiences are flocking to commercial LF films more than ever before: nearly half of current LF filmgoers have now seen both educational and commercial films on the giant screen. In March, **Opinion Dynamics Corporation**, on behalf of **Destination Cinema, Inc.**, and **National Geographic Film and Television**, conducted a national Internet study of 600 LF filmgoers. Our survey also found that less than one-quarter of those filmgoers have seen only commercial LF films, while one-quarter have seen only traditional (i.e. educational) films.

While a majority of commercial LF filmgoers cut their teeth on traditional LF films, a significant number have never seen a traditional LF film. This raises a number of intriguing questions about the future of LF film content and what audiences will choose to see, especially among those who have experienced both types of film. How will the rise of commercial content affect interest in traditional films? Are commercial releases a fad, or the death knell of traditional films? Can both commercial and educational films co-exist in this brave new world?

The answer to the last question is a resounding Yes. They can and must co-exist in order for theaters to survive and thrive. LF films are finally starting to mirror other media. People like variety. While there are probably people who read nothing but romance novels, or who only watch movies about World War II, most people enjoy many different genres. It makes sense that commercial films should appeal to filmgoers who enjoy traditional LF films.

Of course, in the case of LF films, access is an issue. Viewers have fewer outlets in the giant screen world than in any other medium: there are countless books, radio stations, television channels, DVDs, magazines, and Web sites to choose from. But for most LF viewers, there are typically only one or two nearby theaters showing, at most, a total of five to ten films. While the LF film world has come a long way in terms of choice — most theaters no longer show only one film for six months straight — the options look slim in comparison with other media.

So what will the increase of commercial films mean to LF filmgoing and filmmaking? Opinion Dynamics, Destination Cinema, and National Geographic are tracking the evolution of viewer frequency and preferences. Our research shows that to be successful, an LF film must be entertaining, marketable, and unique. All three qualities are essential.

To be successful, an LF film must be

Entertaining
Marketable
and
Unique.

All three qualities are essential.

Having analyzed over 30 screen tests for Boston's **Museum of Science**, I can tell you that very few LF films are able to entertain. Most LF films are perceived by audiences to be educational, but not very entertaining. Not surprisingly, these films also rate lower in likelihood of being recommended and likelihood of repeat viewing. The museum considers other criteria in selecting its films, but those with low entertainment value lead to lower marketability and poor word of mouth. Out of 30 films available, the museum chose less than ten. In baseball, a .333 batting average is great; for the LF film industry, it is lethal.

To make things even more difficult, LF audiences have much higher expectations. They expect every giant-screen film to be not just a film, but an experience. In the eyes of many viewers, LF is almost a genre within itself, and one negative experience can sour a viewer on the whole format. Audience expectations are much lower in the 35mm world: one bad film does not prevent audiences from returning to the theater.

From the audience's perspective, the entertainment factor is absolutely critical. Yes, audiences think the giant screen experience itself is unique, but the films have to be more than big: they have to stand on their own merits. Most lapsed viewers have no problem with the format. They stay home because they don't think the current content is entertaining or unique. If you look at the most successful LF films, traditional or commercial, you will find they were all perceived as highly entertaining and unique.

Producers and distributors must keep entertainment in mind, and try to create more clearly defined genres within the format. Audiences should know more than the title and the topic of a film — they should know what the tone of the film will be, and what makes this film unique. An LF film may focus on aquatic life, but what kind of film is it? Does it tell a story? If it does, would it be considered humorous and light, or dramatic and dark? Is it a serious documentary? Is it geared towards young children, or is it targeted to all ages? These kinds of detail are needed to attract an audience.

An entertaining, unique film does not guarantee box office success; marketability plays a part, too. In the conventional film industry, a movie that is different and marketable, but not very entertaining, may turn a profit because the studio can pour millions into marketing and make the majority of its money in the first two weeks of release (not to mention video and DVD sales). Most LF films do not have the marketing budget of a typical Hollywood studio and rely on smaller-scale marketing efforts. There are far fewer LF films than conventional features, and they have significantly longer runs, so word of mouth is paramount.

Unfortunately, this has meant that consumers see very few LF films in a year, if

they see any at all. We can make LF films more entertaining, but it won't do any good if nobody comes to the theater. Unless consumers see a national marketing campaign (usually for a Hollywood DMR release), are on a theater's e-mail list, hear about a film from a friend, or happen to be visiting a museum or multiplex with a giant screen theater, LF films are not on their radars.

We know from our research that the majority of audiences decide which LF film to see before they come to the theater — between two-thirds and three-quarters of LF filmgoers have reported they make the decision off-site. Besides the oft-discussed word of mouth, how do they arrive at their decision of which film to see?

Audience testing was used on Roar *from National Geographic.*

National Geographic

In years past, newspapers were the primary information source for local movie theaters, show times and reviews. Today many households turn to the Internet. The official Web site for an LF film is a very important and vastly underutilized marketing tool; the site can include previews of the film, information about the filmmakers, reviews, photos, games, educational content, and links to related content. Links to official film Web sites should be listed along with the show times and dates for the film on theater sites, so potential audiences can make informed decisions. Most LF audiences have too little information on which to decide about a film, and this can lead to disappointment (and further lapsed visitation) if the film does not meet or exceed their expectations. Producers, distributors, and theaters must work together to close this information gap and build a platform that informs potential viewers about each film and entices them to the theater.

Commercial films are often successfully branded by expanding their content to books, soundtracks CDs, video games, merchandise, behind-the-scenes television specials, and other forms. This approach expands the film's market potential by reaching out to consumers through a variety of media, all of which promote the film while building on the experience. This can be done with traditional LF films too, in a way that is tailored to their content. Institutional theaters can also add an extra dimension by tying in films with special exhibits, programs, and local connections to the film's content.

If the film is the only medium in which to experience the content, LF films will have limited attendance potential. To survive and thrive, producers and theaters need to successfully expand their films with appropriate media that engage and connect consumers to the content. Using the same tactics used to promote commercial films can give traditional LF films new life in the marketplace, and propel them onto everyone's radar screens. It's time to welcome Hollywood films to LF... and give them a run for their money.

Opinion Dynamics will continue to monitor how the changes in LF content offerings affect LF filmgoers. We are currently developing an Internet panel of current and lapsed LF film viewers so we can track viewer habits efficiently and effectively.

Richard Greif is a project director with Opinion Dynamics Corporation in Cambridge, MA. He has over 15 years of marketing and research experience with tourist attractions, museums, educational attractions, and LF theaters, distributors, and producers. He can be reached at 617-491-1400 x240, or rgreif@opiniondynamics.com.

LF Theater Inventory, May 2005

As of May 31, 2005

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Manufacturer

Mfr	AF	AS	EU	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		20					**20**
IMAX	2	38	44	4	155	1	**244**
IWRK		21	7		22	1	**51**
KINO		2	2		5		**9**
MEGA	1	3	5	1	17		**27**
Other		7	9		4		**20**
Total	**3**	**93**	**68**	**5**	**206**	**2**	**377**

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		6	21	**32**
	10/70			2	18	**20**
	15/70	10	6	2	23	**41**
	Total	**15**	**6**	**10**	**62**	**93**
Europe	8/70	3	5	5	10	**23**
	15/70	15	13	5	12	**45**
	Total	**18**	**18**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	15/70		3		1	**4**
	Total		**4**		**1**	**5**
North America	8/70	7	9	1	27	**44**
	15/70	27	43	4	88	**162**
	Total	**34**	**52**	**5**	**115**	**206**
South America	8/70				1	**1**
	15/70				1	**1**
	Total				**2**	**2**
World	8/70	15	15	12	60	**102**
	10/70			2	18	**20**
	15/70	52	67	11	125	**255**
	Total	**67**	**82**	**25**	**203**	**377**

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Batman Begins

Warner Bros.; distributor: Warner Bros.; director: Christopher Nolan; script: Christopher Nolan, David Goyer; producers: Emma Thomas, Charles Roven, Larry Franco; executive producers: Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Liam Neeson, Katie Holmes, Gary Oldman. Release: June 17.

– The film will be converted to 15/70 with IMAX's DMR process.

Charlie and the Chocolate Factory

Warner Bros.; distributor: Warner Bros.; director: Tim Burton; script: John August; producers: Brad Grey, Richard Zanuck; executive producers: Patrick McCormick, Felicity Dahl, Michael Siegel, Graham Burke, Bruce Berman. Cast: Johnny Depp, Freddie Highmore. Release: July 15.

– The film will be converted to 15/70 with IMAX's DMR process.

Magnificent Desolation: Walking on the Moon 3D

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Chris Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. Narrator: Tom Hanks. 3D. Release: September 2005.

– Principal photography is complete.
– CGI and visual effects work is under way.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: December 2005.

– May: Filming cyclists training in the French Alps, and at an MRI facility in France.
– nWave is producing CGI.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: February 2006.

– Filming is complete. Post production is under way.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– April: Filmed in Hawaii.
– June: Filming in North Carolina.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion. Release: 2006.

– **June: Filming a re-creation of the first hot air balloon ascension in France.**

Wetlands (wt)

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

– April-May: Principal photography in Louisiana.

Ride With Cowboys (wt)

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: Summer 2006

– March: Filmed huasos (native cowboys) in Chilean Patagonia.
– April: Filmed gauchos (native cowboys) in the Corrientes region of Argentina.
– May: Filming cowboys at the Four Sixes ranch in northwest Texas.
– **June: Filming in Spain and Morrocco.**

Roving Mars (formerly *Mars*)

White Mountain Films, Kennedy Marshall Company; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. ***Release Jan. 27, 2006.***

Dinosaurs of Patagonia 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: December 2006.

– February-April: Filmed in Patagonia.
– Principal photography is complete.

Big Wave Hunters *

A giant-screen look at the world's biggest waves and the athletes who dare to ride them.

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Late 2006.

– Filmed massive swells in the Northern Pacific last winter.
– January: Filmed at a famous big wave location on Maui called "Jaws."
– March: Filmed on Todos Santos off of Baja California.
– Summer: Will shoot in southern Hemisphere, possibly at Tahiti, Tasmania, Chile, South Africa, or Easter Island.

Dolphins 3D *

The third film in the ocean-themed trilogy from the makers of *Ocean Wonderland 3D* and *Sharks 3D*.

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: Francois Mantello. 3D. Release: Early 2007.

– Filmed in Polynesia and the Bahamas earlier this year.
– June: Filming in the Bahamas.

Not shooting this month:

Stephen Hawking's Beyond the Horizon.
Island of a Thousand Voices: New Guinea
Journey Across India
We The People
Man-Eating Sharks
Wonders of the Great Lakes
Wings Over the Wilderness

July '06 Jan '07 July '07

Wetlands Dino3D JAI

DOTD Cowboys

Balloon IoaTV MES SHBTH WTP WOTGL WOTW

Sky High Entertainment

Sky High Entertainment sent a film crew to South America to film background plates for Dinosaurs from Patagonia 3D *with the IMAX Solido camera.*

THE *LF EXAMINER* INDEX

April 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
3/3/2005	AOTD	445,860	2,845,614			2,845,614	5	27		27
	SpaceSta	150,339	57,606,106	39,849	24,589,443	82,258,265	151	12	16	28
	Bugs	65,979	14,616,433	32,460	7,498,708	22,115,141	104	21	15	36
	Trex	53,452	50,079,738	157,766	38,272,961	88,363,357	329	3	8	11
	Pulse	37,469	8,055,005	27,363	4,371,684	12,426,689	123	10	7	17
	AR	36,112	9,192,526	32,857	5,979,906	15,172,432	122	7	9	16
	HaunCast	32,750	10,450,165	38,600	17,822,844	28,273,009	210	5	8	13
	Galapago	16,050	14,696,948	35,414	6,961,770	21,664,971	277	2	3	5
	AlienAdv	6,400	4,760,266	25,250	14,510,355	19,270,621	289	2	7	9
	YBS	6,088	6,704,775			6,704,775	62	2		2
	GOTA	3,974	16,662,151		5,396,531	22,058,682	99	2		2
	E3D	3,200	7,044,750	15,550	32,261,788	39,306,538	314	1	7	8
	Apollo13	2,310	1,764,727		634,483	2,400,567	138	1		1
3/10/2005	AOTD	384,861	3,230,475			3,230,475	6	27		27
	SpaceSta	135,850	57,754,133	36,831	24,626,274	82,432,607	152	9	17	26
	Bugs	70,559	14,687,487	37,640	7,538,047	22,225,534	105	21	15	36
	HaunCast	27,000	10,477,165	34,000	17,856,844	28,334,009	211	5	8	13
	Trex	26,691	50,116,089	20,240	38,293,201	88,421,923	330	3	7	10
	Galapago	9,311	14,706,259	31,287	6,993,057	21,705,081	278	2	3	5
	AlienAdv	7,000	4,767,266	24,000	14,534,355	19,301,621	290	2	7	9
	YBS	5,415	6,710,049			6,710,049	63	1		1
	GOTA	4,357	16,666,508		5,396,531	22,063,039	100	2		2
	E3D	3,000	7,047,750	15,000	32,276,788	39,324,538	315	1	7	8
	Apollo13	1,894	1,766,621		634,483	2,401,103	139	1		1
	CTPA	340	3,877,532		2,893,619	6,771,151	194	1		1
3/13/2005	Robots	1,400,000	1,400,000			1,400,000	0	58		58
3/17/2005	AOTD	229,994	3,460,469			3,460,469	7	23		23
	SpaceSta	132,034	57,905,239	50,403	24,676,677	82,640,857	153	9	16	25
	Bugs	63,141	14,752,897	33,359	7,572,685	22,325,583	106	21	15	36
	Pulse	39,112	8,094,117	26,493	4,398,177	12,492,294	125	11	7	18
	AR	33,845	9,226,371	32,969	6,012,875	15,239,246	124	7	9	16
	Trex	31,692	50,147,780	47,068	38,340,269	88,502,003	331	3	7	10
	HaunCast	26,500	10,503,665	32,500	17,889,344	28,393,009	212	5	8	13
	Galapago	11,824	14,718,083	30,562	7,023,619	21,752,377	279	2	3	5
	YBS	7,836	6,718,637			6,718,637	64	1		1
	AlienAdv	7,200	4,774,466	22,000	14,556,355	19,330,821	291	2	7	9
	E3D	2,900	7,050,650	14,000	32,290,788	39,341,438	316	1	7	8
	GOTA	2,022	16,668,530		5,396,531	22,065,061	101	1		1
3/24/2005	AOTD	282,944	3,743,413			3,743,413	8	23		23
	SpaceSta	159,471	58,089,374	41,109	24,717,786	82,879,204	154	9	14	23
	Bugs	74,233	14,836,429	33,045	7,607,905	22,444,334	107	18	14	32
	Trex	51,228	50,216,502	29,508	38,369,777	88,618,772	332	4	6	10
	Pulse	41,056	8,135,173	24,773	4,422,950	12,558,123	126	11	7	18
	AR	26,745	9,281,602	33,567	6,081,875	15,363,477	125	6	10	16
	HaunCast	25,000	10,528,665	30,000	17,919,344	28,448,009	213	5	8	13
	Galapago	18,067	14,736,150	30,677	7,054,296	21,794,573	280	2	3	5
	AlienAdv	6,900	4,781,366	21,000	14,577,355	19,358,721	292	2	7	9
	GOTA	5,183	16,673,713		5,396,531	22,070,244	102	1		1

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	YBS	3,592	6,721,661			6,721,661	65	1		1
	E3D	2,500	7,053,150	14,000	32,304,788	39,357,938	317	1	7	8
3/31/2005	AOTD	253,472	3,996,885			3,996,885	9	23		23
	SpaceSta	209,537	58,357,261	74,455	24,792,241	83,233,672	155	7	15	22
	Bugs	80,872	14,914,231	27,693	7,632,956	22,547,187	108	18	10	28
	Trex	77,832	50,294,334	47,710	38,417,487	88,750,538	333	3	6	9
	Pulse	38,883	8,174,056	26,102	4,449,052	12,623,108	127	11	7	18
	HaunCast	24,500	10,553,165	39,000	17,948,344	28,501,509	214	5	8	13
	Galapago	8,372	14,744,521	21,173	7,075,469	21,824,293	281	2	3	5
	AlienAdv	6,700	4,788,066	20,000	14,597,355	19,385,421	293	2	7	9
	GOTA	5,836	16,679,549		5,396,531	22,076,080	103	1		1
	YBS	2,762	6,724,026			6,724,026	66	1		1
	E3D	2,600	7,055,750	14,000	32,318,788	39,374,538	318	1	7	8

Warner Bros.

Premiering Next Month: *Batman Begins*

Batman Begins: The IMAX Experience explores the origins of the Batman legend and the Dark Knight's emergence as a force for good in Gotham.

In the wake of his parents' murder, disillusioned industrial heir Bruce Wayne **(Christian Bale)** travels the world seeking the means to fight injustice and turn fear against those who prey on the fearful. He returns to Gotham and unveils his alter-ego: Batman, a masked crusader who uses his strength, intellect and an array of high tech deceptions to fight the sinister forces that threaten the city.

Directed by **Christopher Nolan**, screenplay by Christopher Nolan and **David S. Goyer**. Cinematography by **Wally Pfister**, score by **James Newton Howard** and **Hans Zimmer**. Produced by **Larry J. Franco, Charles Roven, and Emma Thomas**. Executive producer: **Benjamin Melniker**.

Starring Christian Bale, **Michael Caine**, **Liam Neeson**, **Morgan Freeman**, **Gary Oldman**, and **Rutger Hauer**. Release: June 17 from **Warner Bros. Pictures**.

Re-mastered to 15/70 with **Imax Corporation**'s DMR process. Release: June 17.

New and Future LF Theaters

City	Theater	Country	Mfr	Format	2D/3D	Opened
Monterrey	Cinepolis Galerias Valle Oriente IMAX	Mexico	IMAX	1570	3D	3/11/05
Paris	Gaumont Disney Village	France	IMAX	1570	3D	3/11/05
Amsterdam	Pathé Arena	Netherlands	IMAX	1570	3D	3/11/05
Appleton, WI	Big Picture Concepts, Inc.	USA	KINO	870	3D	3/19/05
Dubai	Dubai IMAX Theatre	UAE	IMAX	1570	2D	5/05
Lucknow	Lucknow Space Theatre	India	GOTO	1070	2D	5/05
Toulouse	Cité De L'Espace	France	IMAX	1570	3D	5/10/05
Des Moines, IA	Science Center of Iowa	USA	IMAX	1570	2D	5/14/05
Changchun	Changchun 4D Theater	China	MEGA	870	3D	5/25/05
Changchun	Changchun Dome Theater	China	MEGA	870	2D	5/25/05
Changchun	Changchun 3D Theater	China	MEGA	870	3D	5/25/05
Kansas City, KS	AMC Studio 30	USA	IMAX	1570	3D	6/17/05
Detroit, MI	AMC Forum 30	USA	IMAX	1570	3D	6/17/05
Pittsburgh. PA	Cinemark IMAX Theater Pittsburgh	USA	IMAX	1570	3D	7/31/05
Omaha, NE	AMC Oak View 24	USA	IMAX	1570	3D	9/30/05
Lahore	Lahore IMAX Theatre	Pakistan	IMAX	1570	3D	9/30/05
Oklahoma City, OK	AMC Quail Springs Mall 24	USA	IMAX	1570	3D	9/30/05
Phoenix, AZ	AMC Deer Valley 30	USA	IMAX	1570	3D	9/30/05
Buenos Aires	Showcenter Norte IMAX Theatre	Argentina	IMAX	1570	3D	10/31/05

Bookings: May 2005 by Film

725 bookings of 107 films in 260 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
Africa	Nuremberg	12/15/01	6/05
	Paris Geo	**5/18/05**	**5/24/05**
AIA3D	Bradford	2/12/05	5/31/05
	Bristol	4/22/05	10/22/05
	Kuwait City	2/19/05	2/18/06
	Melbourne MV	12/9/04	
	Vancouver Imx	1/17/05	
AIWC	Malta	7/1/04	6/30/05
AJ	Boston MOS	2/18/05	6/17/05
	Kuwait City	11/25/03	6/14/05
Alamo	San Antonio 2D		
Alaska	Atlanta FMNH	4/1/05	6/25/05
	Berlin Disc	8/23/04	
	Hague	10/15/04	6/26/05
	Nuremberg	1/1/04	6/30/05
	Rochester Cmk	1/21/05	
	Sioux Falls	5/28/05	9/30/05
	Vancouver Imx	5/6/05	10/6/05
ALBT	Barcelona	11/27/03	
	Harrisburg	2/1/05	6/17/05
	Karlshamn	2/1/05	2/28/06
	Lucerne	**2/1/04**	**9/15/05**
	Speyer Imax	9/18/03	
	Syracuse	7/10/04	
	Vienna LFC	**7/1/04**	**8/14/05**
AlienAdv	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/05
	Glasgow	**3/1/05**	**12/31/05**
	Kansas City Sci	**3/1/05**	**9/30/05**
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Vienna LFC	**3/23/05**	**8/23/05**
AllAcces	**Atlantic City**	**5/13/05**	**6/30/05**
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	Apple Valley Imx	1/28/05	7/05
	Boston NEA	1/28/05	1/06
	Buford Reg	1/28/05	7/05
	Charleston SC	1/28/05	7/05
	Chicago Imx	1/28/05	7/05
	Cincinnati NA	1/28/05	7/05
	Dallas Cmk	1/28/05	7/05
	Davenport	1/28/05	7/05
	Dearborn	1/28/05	6/05
	Denver CC Reg	1/28/05	7/05
	Dublin Reg	1/28/05	9/05
	Fort Worth	1/28/05	7/05
	Garden City	5/6/05	7/05
	Grand Rapids JLT	1/28/05	7/05
	Hampton	1/28/05	7/05
	Louisville NA	1/28/05	7/05
	Nashville Reg	1/28/05	7/05
	Natick JF	1/28/05	7/05
	New Rochelle Reg	1/28/05	7/05
	New York Loe	1/28/05	7/05
	Philadelphia	4/1/05	7/05
	Providence Imx	1/28/05	7/05
	Reading JF	1/28/05	7/05
	Sacramento Imx	1/28/05	7/05
	San Antonio 3D	1/28/05	1/06
	San Francisco Loe	1/28/05	7/05
	Sydney WBS	3/10/05	
	Tempe Imx	1/28/05	7/05
	Tulsa Cmk	4/8/05	7/05
	West Nyack Imx	1/28/05	7/05
	White Plains NA	1/28/05	7/05
Apollo13	**Hutchinson**	**2/1/05**	**1/31/06**
AR	Albuquerque	3/19/05	9/19/05
	Barcelona	3/3/05	3/3/06
	Chantilly	12/15/03	12/31/05
	Charleston SC	4/1/05	9/1/05
	Corsicana	1/5/05	7/5/05
	Houston MNS	6/11/04	9/30/05
	Jackson MS	4/1/05	10/1/05
	Karlshamn	9/1/04	8/30/05
	Killeen	5/1/05	10/31/05
	Little Rock	4/1/05	6/30/05
	Madrid	3/3/05	3/3/06
	Mexico City Cin	4/22/05	9/30/05
	Paris Geo	1/15/04	7/14/05
	Sioux Falls	5/28/05	9/30/05
	Sudbury	5/2/05	1/15/06
	Toronto OSC	**4/29/05**	**9/5/05**
	Valencia Spn	9/15/04	9/14/05
BATB	Davenport	4/8/05	5/19/05
Bears	Stockholm	12/3/04	12/3/05
Beavers	Alamogordo	2/1/05	8/30/05
	London ONT	4/1/05	3/31/06
	New York AMNH	4/15/05	
BP	Dallas SP	2/13/05	6/1/05
Bugs	Albany GA	12/3/04	12/1/05
	Albuquerque	3/25/04	5/1/05
	Amneville	5/1/04	5/1/05
	Atlanta FMNH	2/12/05	8/1/05
	Berlin CS	4/8/04	12/1/05
	Berlin Disc	10/18/03	11/1/05
	Birmingham UK	2/12/05	8/12/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/06
	Charlotte	11/17/04	5/1/05
	Galveston	5/23/03	5/23/06
	Glasgow	9/26/03	4/06
	Hague	10/11/04	5/1/05
	Houston MNS	3/12/04	5/30/05
	Jersey City	1/31/04	5/27/05
	Krakow CC	10/8/04	6/30/05
	Kuwait City	6/16/04	6/1/05
	Lansing JLT	3/1/05	8/31/05
	Lehi	8/20/04	6/18/05
	Los Angeles CSC	3/23/04	12/1/05
	Louisville SC	6/5/04	7/1/05
	Lucerne	11/1/04	5/1/05
	Malta	9/1/04	9/1/05
	Moscow	9/30/04	11/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/06
	Nuremberg	11/1/03	11/1/05
	Phoenix ASC	5/29/04	6/1/05
	Reading JF	10/29/04	9/10/05
	Richmond SMV	12/26/04	7/3/05
	Roanoke	10/30/04	6/30/05
	San Antonio 3D	1/9/04	5/1/05
	San Diego RHF	8/8/03	9/1/05
	Seattle PSC 2	12/27/03	12/1/05
	Vienna LFC	3/23/04	5/1/05
	Washington NMNH	3/14/03	3/06
CM	Birmingham AL	5/14/05	11/23/05
	Branson	9/4/04	9/5/05
	Dearborn	5/13/05	9/11/05
CRA	Baton Rouge	3/1/05	8/31/05
	Laie	1/26/05	1/06
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Mobile	5/1/05	4/30/06
	Paris Geo	2/4/05	2/3/06
	Raleigh Exp	5/5/05	1/10/06
	Sioux Falls	1/29/05	5/27/05
	Sudbury	2/1/05	9/30/05
	Tijuana	6/15/04	5/31/05
CV	**Alamogordo**	**3/1/05**	**9/1/05**
	Salt Lake City CP	**4/10/04**	**6/30/05**
Cyberwor	Karuizawa Mer	9/25/04	9/24/05
	Mexico City Cin	**11/19/04**	**6/30/05**
	Poitiers Imax 3D	2/1/01	1/06
	Shanghai 3D	**5/1/05**	**4/30/06**
	Tokyo Mer	9/25/04	9/24/05
DIS	**London ONT**	**4/15/05**	**12/20/05**
Dolphins	Charleston WV	1/29/05	7/29/05
	La Coruna	3/30/04	5/30/05
	Vantaa	9/1/04	8/31/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/05
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	6/30/05
EMSH	Castle Rock	3/92	
Everest	Ankara	12/31/04	12/30/05
	Appleton	3/14/05	8/12/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Malaga Yel	4/29/05	4/28/06
	Mexico City Cin	1/15/05	7/14/05
	Taipei WVC	11/19/04	11/18/05
	Tallahassee	2/25/05	8/24/05
	Victoria	3/4/05	10/10/05
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/05
	Hutchinson	1/1/05	5/31/05
	Speyer Imax	2/8/02	5/05
FEOC	Grand Rapids JLT	5/15/04	5/15/05
FightPil	Atlantic City	1/19/05	6/10/05
	Austin	5/21/05	
	Cathedral City	12/31/04	5/16/05
	Chantilly	12/10/04	12/10/05
	Charlotte	**5/15/05**	**11/15/05**
	Col Springs Cmk	12/17/04	
	Corpus Christi	2/3/05	2/3/06
	Dallas Cmk	12/17/04	9/17/05
	Davenport	**5/21/05**	**11/20/05**
	Dayton	12/3/04	12/3/05
	Fort Worth	**5/16/05**	**10/3/05**

Film	Theater	Open	Close
	Garden City	12/10/04	9/10/05
	Hampton	12/10/04	12/10/05
	Harrisburg	4/30/05	10/30/05
	Houston MNS	**5/21/05**	**9/30/05**
	Huntsville	3/11/05	2/11/06
	Hutchinson	**5/20/05**	**2/28/06**
	Las Vegas Imx	12/10/04	5/10/05
	Los Angeles NA	1/28/05	
	Lubbock	**5/21/05**	**10/15/05**
	Malta	2/4/05	
	Myrtle Beach	3/1/05	3/1/06
	Sacramento Imx	3/11/05	6/1/05
	Saint Augustine	**5/21/05**	**10/15/05**
	Saint Louis SC	3/11/05	3/11/06
	Salt Lake City CP	**5/20/05**	**11/20/05**
	San Antonio 2D	12/17/04	6/17/05
	Seattle PSC 1	12/26/04	12/26/05
	Shreveport	3/12/05	10/15/05
	Spokane	4/29/05	11/29/05
	Taipei MCRC	1/1/05	1/1/06
	Tulsa Cmk	4/15/05	
	Vancouver Imx	12/23/04	5/23/05
	Washington NASM	3/11/05	3/11/06
Flyers	Warner Robins	7/92	
FOK	**Charleston SC**	**5/1/05**	**6/16/05**
	Edmonton Ody	6/5/04	6/25/05
	Kuwait City	**4/17/00**	**4/06**
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Austin	3/12/05	9/15/05
	Baltimore	11/5/04	7/30/05
	Baton Rouge	9/1/04	7/31/05
	Birmingham AL	1/1/05	9/30/05
	Boston MOS	**5/28/04**	
	Branson	**5/23/05**	**4/30/06**
	Calgary SC	3/20/05	2/20/06
	Cedar Rapids	5/1/05	10/31/05
	Charlotte	2/11/05	9/30/05
	Cincinnati MC	10/2/04	6/30/05
	Col Springs Cmk	8/20/04	8/19/05
	Columbus COSI	10/1/04	9/5/05
	Copenhagen	9/27/04	5/30/05
	Davenport	3/1/05	8/31/05
	Detroit SC	4/30/05	12/31/05
	Edmonton Ody	**7/1/04**	
	Fort Lauderdale	9/3/04	9/2/05
	Hague	**2/1/05**	**1/31/06**
	Harrisburg	10/8/04	6/30/05
	Hastings	3/7/05	9/12/05
	Hong Kong	2/1/05	7/31/05
	Houston MNS	3/6/05	9/3/05
	Hutchinson	2/2/05	8/31/05
	Indianapolis Imx	3/18/05	6/18/05
	Kagoshima	**4/1/05**	**6/30/05**
	Kansas City Sci	11/19/04	9/1/05
	Kaohsiung	2/16/05	8/31/05
	Kenner	12/1/04	5/31/05
	Little Rock	2/11/05	8/31/05
	Los Angeles CSC	1/24/05	7/23/05
	Lucerne	2/15/05	1/30/06
	Melbourne MV	2/15/05	8/15/05
	Mobile	5/1/05	11/30/05
	Oakland	1/7/05	7/30/06
	Oklahoma City OSM	3/11/05	10/21/05
	Orlando SC	**9/17/04**	**6/30/05**
	Paris Geo	4/13/05	4/13/06
	Penrith	7/21/04	7/20/05
	Philadelphia	**8/7/04**	**6/11/05**
	Phoenix ASC	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	**10/7/04**	**6/15/05**
	Richmond SMV	**9/18/04**	**6/30/05**
	Rochester MSC	4/1/05	6/15/06
	Saint Louis SC	9/17/04	6/3/05
	Saint Paul	**6/11/04**	**6/30/05**
	San Antonio 2D	2/15/05	8/15/05
	San Diego RHF	5/28/04	
	San Jose CA	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05
	Seattle PSC 2	2/4/05	8/3/05
	Sendai CSC	**5/28/05**	**8/31/05**
	Shreveport	10/15/04	6/30/05
	Sioux Falls	10/2/04	5/27/05
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	9/25/04	9/25/05
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/30/05
	Toronto OSC	6/4/04	
	Victoria	10/7/04	6/30/05
Galapago	**Prague CC**	**2/10/05**	**2/9/06**
GC	Berlin Disc	10/1/04	12/31/05
	Bradford	11/12/04	12/31/05
	Grand Canyon	11/1/99	12/05
	Harbin	1/1/05	12/31/05
	Hartberg	**9/6/03**	**9/5/05**
	Nuremberg	**12/1/02**	**12/31/05**
	Paris Geo	5/5/05	5/25/05
	Rochester Cmk	3/27/05	9/30/05
	Speyer Imax	1/1/04	12/31/05
	Spokane	**5/20/05**	**9/20/05**
	Stockholm	3/1/04	12/31/05
	Valencia Spn	4/16/04	6/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
	Saint Félicien	4/05	12/05
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Barcelona	5/7/02	5/05
	Berlin CS	4/5/01	6/05
	Berlin Disc	4/5/01	5/05
	Changchun 3D	9/24/04	9/24/05
	Galveston	3/1/04	11/6/05
	Kuala Lumpur Di	**5/19/05**	**6/20/06**
	London BFI	12/1/01	12/05
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/05
	Melbourne MV	9/13/01	12/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	9/20/01	12/05
	Vienna LFC	3/26/04	12/31/05
	Warsaw CC	6/1/04	5/31/05
HB	Barcelona	5/7/02	6/05
	Chicago MSI	2/4/05	9/5/05
	Indianapolis Imx	1/21/05	6/30/05
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Madrid	11/6/02	6/30/05
	Natick JF	11/15/02	5/31/05
	Spokane	3/15/04	5/31/05
	Stockholm	11/30/01	12/05
	Sudbury	5/1/04	6/30/05
	Vancouver SW	10/22/04	10/21/05
HCBTD	San Simeon	8/17/96	
HH	**Berlin Disc**	**4/1/02**	
HPPOA	Richmond SMV	3/25/05	5/1/05
India	San Jose CA	7/17/04	7/17/05
ITD	**Ankara**	**11/15/04**	**11/14/05**
JGWC	Baltimore	5/31/04	6/30/05
	Indianapolis Imx	2/4/05	6/3/05
	Montreal SC	1/14/05	6/13/05
	Poitiers Omni	2/10/05	5/13/05
	Tempe Imx	4/1/05	7/1/05
	Tijuana	1/5/05	6/4/05
JIAC	Charleston WV	9/1/04	9/1/05
	Pitea	3/1/05	8/31/06
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	Nuremberg	4/1/04	6/30/05
	Saint Paul	1/15/05	6/30/05
	Sudbury	9/27/04	6/30/05
	Sydney WBS	3/17/05	7/31/05
L&C	Appleton	3/12/05	7/15/05
	Baton Rouge	1/1/05	6/30/05
	Boston MOS	9/28/02	6/30/06
	Chicago MSI	**2/13/04**	**9/30/05**
	Cincinnati MC	10/1/03	10/31/05
	Cincinnati NA	4/30/05	10/30/05
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Denver MNS	**5/1/05**	**10/30/05**
	Fort Lauderdale	9/26/04	6/30/05
	Fort Worth	9/1/03	5/31/05
	Garden City	**9/1/04**	**12/31/05**
	Grand Rapids JLT	2/1/05	6/30/05
	Hastings	**12/1/03**	
	Indianapolis Imx	9/1/03	12/31/05
	Myrtle Beach	6/1/04	5/31/05
	Norwalk	**1/17/03**	
	Oklahoma City OSM	10/15/03	6/10/05
	Omaha Zoo	12/1/03	12/31/05
	Philadelphia	9/1/04	5/30/05
	Portland	8/16/02	8/05
	Raleigh Exp	1/15/05	5/30/05
	Sacramento Imx	2/1/05	6/30/05
	Saint Augustine	**9/4/04**	**9/30/05**
	Saint Louis Arch	**5/29/04**	
	Saint Paul	**10/7/03**	**6/30/05**
	San Diego RHF	8/2/02	6/30/05
	San Jose CA	10/1/03	10/31/05
	Shreveport	9/7/04	5/31/05
	Sioux Falls	10/1/04	6/30/05
	Spokane	1/1/05	10/30/05
	Syracuse	12/1/04	6/30/05
	Tulsa Cmk	4/22/05	4/22/06
	Yellowstone	6/15/02	5/31/05
	Zion	**4/30/05**	**10/31/05**
L5	**Kaohsiung**	**1/1/05**	**6/30/05**
LionKing	Tallahassee	3/18/05	5/26/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Albany GA	2/1/05	8/1/05
	Athens Eug	11/27/04	11/26/05
	Atlanta FMNH	4/1/05	9/30/05
	Charleston WV	9/1/04	9/1/05
	Des Moines	5/14/05	2/20/06
	Fort Worth	3/4/05	9/1/05
	Lehi	2/21/05	12/31/05
	London ONT	12/1/03	5/31/05
	Parker	3/1/05	2/28/06
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
M3D	**Amneville**	**3/1/05**	**9/30/05**
	Barcelona	5/1/04	5/31/05
	Bratislava	7/26/04	6/30/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MJTTM	Pitea	3/31/05	9/15/05
MOE	Berlin Disc	10/1/04	12/31/05
	Birmingham AL	9/25/04	5/15/05
	Boston MOS	**6/16/01**	
	Bradford	**4/1/03**	
	Cincinnati MC	5/1/03	12/31/05

Film	Theater	Open	Close
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Dwingeloo	5/15/04	5/14/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Grand Rapids JLT	2/1/05	9/30/05
	Hague	10/14/04	12/31/05
	Kuala Lumpur Di	12/3/04	11/30/05
	Langley FP	**5/1/04**	
	London BFI	4/1/02	1/30/06
	Malta	**4/15/03**	
	Manchester UCI	7/1/02	6/30/05
	Melbourne MV	**3/1/05**	**12/31/05**
	Nagoya OT	**4/1/05**	**9/30/05**
	Norwalk	3/11/00	12/05
	Nuremberg	**1/3/03**	**12/31/05**
	Oakland	12/17/04	9/30/05
	Portland	**11/2/01**	**6/05**
	Sacramento Imx	1/1/03	12/31/05
	San Diego RHF	11/1/01	6/05
	San Jose CA	2/12/03	6/30/05
	Sioux Falls	12/1/03	5/31/06
	Sydney WBS	10/1/02	12/05
MOF	Pensacola	11/8/96	
MOTN	Barcelona	3/2/05	3/1/06
	Berlin Disc	2/4/05	9/5/05
	Boston MOS	2/17/05	9/5/05
	Branson	3/18/05	12/31/05
	Cathedral City	3/11/05	12/31/05
	Cedar Rapids	3/1/05	12/31/05
	Charleston SC	2/17/05	9/5/05
	Chicago MSI	2/18/05	9/5/05
	Cincinnati MC	2/21/05	9/5/05
	Cleveland	2/17/05	9/5/05
	Copenhagen	5/15/05	1/30/06
	Denver MNS	2/25/05	9/5/05
	Duluth	2/17/05	9/5/05
	Edmonton Ody	2/18/05	9/5/05
	Fort Lauderdale	2/18/05	9/5/05
	Fort Worth	3/4/05	12/31/05
	Hague	4/25/05	1/30/06
	Hull	4/1/05	1/30/06
	Jersey City	2/5/05	9/5/05
	Kansas City Zoo	4/16/05	1/30/06
	Las Vegas Imx	2/25/05	9/5/05
	Lubbock	2/25/05	9/5/05
	Lucerne	5/26/05	1/30/06
	Madrid	3/3/05	3/2/06
	Memphis Pink	3/5/05	6/24/05
	Milwaukee	3/4/05	12/31/05
	Montreal SC	4/8/05	1/30/06
	Norwalk	4/15/05	1/30/06
	Nuremberg	2/4/05	9/5/05
	Orlando SC	2/18/05	9/5/05
	Oviedo Yel	**5/27/05**	
	Philadelphia	2/19/05	9/5/05
	Portland	3/3/05	12/31/05
	Providence Imx	2/25/05	9/5/05
	Regina	2/17/05	9/5/05
	Richmond SMV	3/19/05	7/3/05
	Saint Augustine	5/5/05	1/30/06
	San Diego RHF	**2/18/05**	**11/05**
	San Jose CA	4/15/05	1/30/06
	Seattle PSC 1	2/18/05	9/5/05
	Singapore SC	4/1/05	1/30/06
	Speyer IMAX	4/15/05	1/30/06
	Spokane	2/17/05	2/06
	Stockholm	5/1/05	1/30/06
	Syracuse	5/7/05	1/30/06
	Tampa MOSI	2/18/05	9/5/05
	Tempe Imx	3/11/05	12/31/05
	Valencia Spn	2/3/05	2/2/06
	Vancouver SW	3/15/05	12/31/05
	Vienna LFC	3/25/05	12/31/05
MysticInd	Bradford	2/21/05	10/21/05
	Houston MNS	4/30/05	9/30/05
	London SM	4/11/05	8/31/05
	Singapore SC	2/1/05	8/31/05
NASCAR	Atlantic City	10/15/04	10/14/05
	Birmingham UK	3/24/05	5/1/05
	Chantilly	3/12/04	9/6/05
	Daytona Beach	4/04	
	Gurnee	**4/23/05**	**10/30/05**
	Kansas City Zoo	2/19/05	9/6/05
	London ONT	1/14/05	6/13/05
	Louisville SC	12/26/04	7/30/05
	Lucerne	1/28/05	1/29/06
	Moscow	**2/15/05**	**8/14/05**
	Shakopee	**5/14/05**	**9/25/05**
	Sudbury	1/14/05	9/30/05
Niagara	Jakarta	11/16/04	11/15/05
	Niagara	7/1/86	
OM	**Toronto OSC**	**5/1/05**	**9/5/05**
OMATS	Cedar Rapids	2/15/05	5/30/05
OnGuard	Singapore DC	2/13/99	
OO	**Madrid**	**10/6/04**	**6/5/05**
	San Diego NHM	3/31/01	12/05
	Tijuana	10/18/01	12/05
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Moscow	10/9/04	10/9/05
	Nuremberg	7/29/04	7/29/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	6/30/05
Ozarks	Branson	1/93	12/05
Pulse	Barcelona	5/5/04	9/05
	Cleveland	11/6/04	5/15/05
	Des Moines	5/15/05	9/15/05
	Raleigh Exp	4/2/05	6/30/05
	Roanoke	3/1/05	7/31/05
	San Diego RHF	3/18/05	9/5/05
	San Jose CA	1/19/05	8/30/05
	Tampa MOSI	5/22/05	12/31/05
	Vancouver SW	12/15/04	6/15/05
	Vantaa	2/15/05	2/15/06
	Winnipeg Imx	3/15/05	6/30/05
Rheged	Penrith	7/1/00	
Roar	**Boston MOS**	**10/1/04**	**6/18/05**
	Charlotte	11/11/04	5/31/05
	Garza Garcia	4/15/05	10/30/05
	Hague	**4/30/04**	**12/31/05**
	Hastings	12/6/04	6/6/05
	Jersey City	**5/1/04**	**9/5/05**
	London SM	**5/1/05**	**4/30/06**
	Los Angeles CSC	4/1/05	6/23/05
	Milwaukee	12/26/04	6/25/05
	Norwalk	12/26/04	6/30/05
	Nuremberg	**5/12/05**	**12/31/05**
	Parker	10/30/04	10/28/05
	Raleigh Exp	2/11/05	11/5/05
	San Diego RHF	11/12/04	5/15/05
	Seoul 63	**12/1/04**	**8/30/05**
	Stockholm	5/14/04	9/30/05
	Tokyo TSC	**4/1/05**	**7/31/05**
Robots	Amsterdam PN	3/11/05	
	Apple Valley Imx	3/11/05	6/3/05
	Atlantic City	3/11/05	5/12/05
	Bangkok	3/11/05	5/12/05
	Boise Reg	3/11/05	5/12/05
	Brampton FP	3/11/05	5/05
	Bratislava	3/11/05	5/12/05
	Bristol	3/11/05	6/16/05
	Buffalo Reg	3/11/05	5/12/05
	Buford Reg	3/11/05	5/12/05
	Calgary FP	3/11/05	5/05
	Cathedral City	3/11/05	6/05
	Cedar Rapids	3/11/05	5/30/05
	Charleston SC	3/11/05	5/12/05
	Chicago Imx	3/11/05	5/05
	Cincinnati NA	3/11/05	5/05
	Col Springs Cmk	3/11/05	5/05
	Dallas Cmk	3/11/05	5/05
	Dearborn	3/11/05	5/05
	Denver CC Reg	3/11/05	5/05
	Dublin Reg	3/11/05	5/05
	Edmonton FP	3/11/05	5/05
	Evansville Sho	3/11/05	6/05
	Grand Rapids JLT	3/11/05	6/05
	Halifax	3/11/05	
	Hampton	3/11/05	5/05
	Hartford NA	3/11/05	6/05
	Houston Reg	3/11/05	5/05
	Hyderabad	3/11/05	6/05
	Irvine Reg	3/11/05	5/12/05
	King of Prussia Reg	3/11/05	5/12/05
	Kuala Lumpur Di	3/11/05	
	Langley FP	3/11/05	5/05
	Lansing JLT	3/11/05	6/16/05
	Las Vegas Bre	3/11/05	6/16/05
	Lincolnshire Reg	3/11/05	5/05
	London BFI	3/11/05	6/05
	London SM	3/11/05	5/12/05
	Los Angeles Loe	3/11/05	5/12/05
	Los Angeles NA	3/11/05	6/05
	Louisville NA	3/11/05	6/05
	Manchester UCI	3/11/05	5/05
	Melbourne MV	3/11/05	5/05
	Mexico City Cin	3/11/05	5/05
	Mississauga FP	3/11/05	5/26/05
	Monterrey Cin	3/11/05	5/05
	Montreal FP	3/11/05	5/26/05
	Moscow	3/11/05	5/05
	Mumbai	3/11/05	6/05
	Nashville Reg	3/11/05	5/05
	Natick JF	3/11/05	6/05
	New Rochelle Reg	3/11/05	5/05
	New York Loe	3/11/05	5/12/05
	Ontario Reg	3/11/05	5/05
	Oviedo Yel	3/11/05	
	Paris Gau	3/11/05	6/05
	Pittsburgh CSC	3/11/05	5/05
	Raleigh Exp	3/11/05	5/05
	Reading JF	3/11/05	6/05
	Richmond FP	3/11/05	5/26/05
	Rochester Cmk	3/11/05	5/05
	San Antonio 2D	3/11/05	5/05
	San Francisco Loe	3/11/05	5/05
	San Jose CA	3/11/05	
	Seattle PSC 2	3/11/05	6/12/05
	Spokane	3/11/05	5/05
	Sydney WBS	3/24/05	
	Taipei WVC	3/11/05	
	Tampa Reg	3/11/05	5/05
	Toronto FP	3/11/05	5/05
	Tulsa Cmk	3/11/05	5/05
	Valencia Reg	3/11/05	5/05
	Vaughan FP	3/11/05	5/05
	West Nyack Imx	3/11/05	5/05
	White Plains NA	3/11/05	5/05
	Woodridge Cmk	3/11/05	5/05
ROF	Athens Eug	3/1/05	2/28/06
RSATM	Winnipeg Imx	3/24/05	5/31/05
SAA	Hibbing	9/1/04	6/1/05
	Lansing JLT	4/8/05	10/8/05
	Leon Exp	12/1/04	5/30/05

Film	Theater	Open	Close
	Winnipeg Imx	2/3/05	6/30/05
SacrPlan	Regina	5/1/05	9/1/05
SC	Saint Augustine	2/1/05	6/30/05
Sedona	Sedona	3/28/98	12/05
SFTGS	Tijuana	4/1/05	9/30/05
Sharks3D	Las Vegas Imx	12/15/04	
	New Orleans	1/1/05	
	Virginia Beach	12/26/04	
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
SOSPI	Mexico City Pap	11/12/04	6/30/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	12/05
	Copenhagen	12/31/04	5/31/05
	Evansville Sho	**4/15/05**	**9/30/05**
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Kitakyushu	**4/1/05**	**4/6/06**
	Lansing JLT	9/1/04	8/31/05
	Louisville NA	3/15/05	5/30/05
	Oviedo Yel	**4/15/05**	**4/14/06**
	Pensacola	4/15/05	6/3/05
	Poitiers Imax 3D	2/1/05	3/31/06
SU	Chantilly	12/15/03	
	Dayton	9/27/02	
	Garden City	5/26/03	6/30/05
	London ONT	5/1/03	6/1/05
	Washington NASM	9/18/02	
SupeSpee	Lucerne	4/1/05	9/15/05
T40	Baltimore	2/11/05	5/31/05
	Dallas SP	12/20/04	6/1/05
T90	Norwalk	11/20/98	12/05
TBAA	**Baton Rouge**	**5/24/03**	
	Kuala Lumpur NP	8/1/04	12/31/05
	Oakland	1/1/04	9/30/05
Texas	Austin	5/3/03	
TF	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	**Evansville Sho**	**1/7/05**	**6/30/05**
	Fort Worth	**5/28/05**	**9/5/06**
	Galveston	**5/27/05**	**8/7/05**
	Hampton	9/3/04	9/3/05
TS	Speyer Imax	5/6/04	5/20/05
TTL	Appleton	4/15/05	8/15/05
Vikings	Copenhagen	1/5/05	1/5/06
	Duluth	11/12/04	5/12/05
	Hull	1/15/05	6/30/05
	Myrtle Beach	5/1/05	4/30/06
	New York AMNH	10/9/04	5/31/05
	Paris Geo	1/05	
	Salt Lake City CP	2/15/05	
	Syracuse	2/12/05	8/12/05
	Tampa MOSI	10/8/04	5/20/05
VOTDS	Charlotte	4/1/05	2/15/06
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit SC	12/1/04	6/30/05
	Fort Worth	4/1/05	12/31/05
	Hong Kong	9/1/04	8/31/05
	Nagasaki SM	1/5/05	7/5/05
	Omaha Zoo	2/15/05	9/5/05
	Paris Geo	10/04	8/05
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	**Baton Rouge**	**3/1/04**	
	Berlin Disc	10/1/04	12/31/05
	Cocoa	7/1/02	12/05
	Fort Lauderdale	6/1/04	5/31/05
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	Phoenix ASC	3/5/05	11/5/05
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
	Virginia Beach	1/1/05	3/06
Wolves	Saint Félicien	7/1/04	7/1/05
WS3D	Apple Valley Imx	4/8/05	9/30/05
	Atlantic City	**5/13/05**	**5/06**
	Boston NEA	5/12/05	5/31/06
	Bristol	5/20/05	5/31/06
	Chattanooga	5/30/05	5/31/06
	Fort Lauderdale	4/28/05	4/30/06
	Las Vegas Imx	**5/25/05**	**5/06**
	London BFI	5/20/05	5/31/06
	London SM	5/20/05	5/31/06
	Natick JF	5/12/05	5/31/06
	New Orleans	5/27/05	5/31/06
	New York Loe	4/29/05	4/30/06
	Omaha Zoo	5/1/05	10/31/05
	Reading JF	5/12/05	5/31/06
	Tempe Imx	4/8/05	9/30/05
	Vancouver Imx	4/8/05	9/30/05
	Virginia Beach	5/30/05	5/31/06
	West Nyack Imx	4/15/05	9/30/05
YBS	Austin	1/22/05	5/5/05
Yell	Albuquerque	5/28/05	11/30/05
	Yellowstone	4/1/03	12/05
ZC	Zion	5/24/94	

May 2005 by Theater

Theater	Film	Open	Close
Alamogordo	Beavers	2/1/05	8/30/05
	CV	**3/1/05**	**9/1/05**
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	Bugs	12/3/04	12/1/05
	LS	2/1/05	8/1/05
Albuquerque	AR	3/19/05	9/19/05
	Bugs	3/25/04	5/1/05
	FON	9/25/04	9/25/05
	Yell	5/28/05	11/30/05
Amneville	Bugs	5/1/04	5/1/05
	M3D	**3/1/05**	**9/30/05**
Amsterdam PN	Robots	3/11/05	
Ankara	Everest	12/31/04	12/30/05
	ITD	**11/15/04**	**11/14/05**
Apple Valley Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	6/3/05
	WS3D	4/8/05	9/30/05
Appleton	Everest	3/14/05	8/12/05
	L&C	3/12/05	7/15/05
	TTL	4/15/05	8/15/05
Athens Eug	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
	ROF	3/1/05	2/28/06
Atlanta FMNH	Alaska	4/1/05	6/25/05
	Bugs	2/12/05	8/1/05
	LS	4/1/05	9/30/05
Atlantic City	**AllAcces**	**5/13/05**	**6/30/05**
	FightPil	1/19/05	6/10/05
	NASCAR	10/15/04	10/14/05
	Robots	3/11/05	5/12/05
	WS3D	**5/13/05**	**5/06**
Austin	FightPil	5/21/05	
	FON	3/12/05	9/15/05
	Texas	5/3/03	
	YBS	1/22/05	5/5/05
Baltimore	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
	T40	2/11/05	5/31/05
Bangkok	Robots	3/11/05	5/12/05
Barcelona	ALBT	11/27/03	
	AR	3/3/05	3/3/06
	HaunCast	5/7/02	5/05
	HB	5/7/02	6/05
	M3D	5/1/04	5/31/05
	MOTN	3/2/05	3/1/06
	Pulse	5/5/04	9/05
Baton Rouge	CRA	3/1/05	8/31/05
	FON	9/1/04	7/31/05
	L&C	1/1/05	6/30/05
	TBAA	**5/24/03**	
	Whales	**3/1/04**	
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	12/1/05
	HaunCast	4/5/01	6/05
	OW3D	6/5/03	6/4/05
	SpaceSta	5/28/02	12/05
Berlin Disc	Alaska	8/23/04	
	AlienAdv	6/14/03	6/30/05
	Bugs	10/18/03	11/1/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/05
	GC	10/1/04	12/31/05
	HaunCast	4/5/01	5/05
	HH	**4/1/02**	
	MOE	10/1/04	12/31/05
	MOTN	2/4/05	9/5/05
	OW3D	6/12/03	6/11/05
	Whales	10/1/04	12/31/05
Birmingham AL	CM	5/14/05	11/23/05
	FON	1/1/05	9/30/05
	MOE	9/25/04	5/15/05
Birmingham UK	Bugs	2/12/05	8/12/05
	NASCAR	3/24/05	5/1/05
Boise Reg	Robots	3/11/05	5/12/05
Boston MOS	AJ	2/18/05	6/17/05
	FON	**5/28/04**	
	L&C	9/28/02	6/30/06
	MOE	**6/16/01**	
	MOTN	2/17/05	9/5/05
	Roar	**10/1/04**	**6/18/05**
Boston NEA	AOTD	1/28/05	1/06

Theater	Film	Open	Close
	OW3D	2/11/03	9/10/05
	WS3D	5/12/05	5/31/06
Bradford	AIA3D	2/12/05	5/31/05
	GC	11/12/04	12/31/05
	MOE	**4/1/03**	
	MysticInd	2/21/05	10/21/05
Brampton FP	Robots	3/11/05	5/05
Branson	CM	9/4/04	9/5/05
	FON	**5/23/05**	**4/30/06**
	MOTN	3/18/05	12/31/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	M3D	7/26/04	6/30/05
	Robots	3/11/05	5/12/05
Bristol	AIA3D	4/22/05	10/22/05
	Bugs	3/18/03	3/06
	E3D	2/1/04	6/30/05
	Robots	3/11/05	6/16/05
	WS3D	5/20/05	5/31/06
Buffalo Reg	Robots	3/11/05	5/12/05
Buford Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	5/12/05
Calgary FP	Robots	3/11/05	5/05
Calgary SC	FON	3/20/05	2/20/06
	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	FightPil	12/31/04	5/16/05
	MOTN	3/11/05	12/31/05
	Robots	3/11/05	6/05
Cedar Rapids	FON	5/1/05	10/31/05
	MOTN	3/1/05	12/31/05
	OMATS	2/15/05	5/30/05
	Robots	3/11/05	5/30/05
Changchun 3D	HaunCast	9/24/04	9/24/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	12/10/04	12/10/05
	NASCAR	3/12/04	9/6/05
	SU	12/15/03	
Charleston SC	AOTD	1/28/05	7/05
	AR	4/1/05	9/1/05
	FOK	**5/1/05**	**6/16/05**
	MOTN	2/17/05	9/5/05
	Robots	3/11/05	5/12/05
Charleston WV	Dolphins	1/29/05	7/29/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Bugs	11/17/04	5/1/05
	FightPil	**5/15/05**	**11/15/05**
	FON	2/11/05	9/30/05
	Roar	11/11/04	5/31/05
	VOTDS	4/1/05	2/15/06
Chattanooga	WS3D	5/30/05	5/31/06
Chicago Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
	VOTDS	10/8/04	
Chicago MSI	HB	2/4/05	9/5/05
	L&C	**2/13/04**	**9/30/05**
	MOTN	2/18/05	9/5/05
Cincinnati MC	FON	10/2/04	6/30/05
	L&C	10/1/03	10/31/05
	MOE	5/1/03	12/31/05
	MOTN	2/21/05	9/5/05
Cincinnati NA	AOTD	1/28/05	7/05
	L&C	4/30/05	10/30/05
	Robots	3/11/05	5/05
Cleveland	MOTN	2/17/05	9/5/05
	Pulse	11/6/04	5/15/05
Cocoa	MOE	4/16/03	12/31/05
	Solarmax	10/1/02	9/30/05
	Whales	7/1/02	12/05
Col Springs Cmk	FightPil	12/17/04	
	FON	8/20/04	8/19/05
	Robots	3/11/05	5/05
Columbus COSI	FON	10/1/04	9/5/05
	VOTDS	11/24/04	6/24/05
Copenhagen	FON	9/27/04	5/30/05
	MOE	6/1/03	12/31/05
	MOTN	5/15/05	1/30/06
	SpaceSta	12/31/04	5/31/05
	Vikings	1/5/05	1/5/06
Corpus Christi	FightPil	2/3/05	2/3/06
	L&C	1/1/03	6/4/05
Corsicana	AR	1/5/05	7/5/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	AOTD	1/28/05	7/05
	FightPil	12/17/04	9/17/05
	Robots	3/11/05	5/05
Dallas SP	BP	2/13/05	6/1/05
	T40	12/20/04	6/1/05
Davenport	AOTD	1/28/05	7/05
	BATB	4/8/05	5/19/05
	FightPil	**5/21/05**	**11/20/05**
	FON	3/1/05	8/31/05
Dayton	FightPil	12/3/04	12/3/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	AOTD	1/28/05	6/05
	CM	5/13/05	9/11/05
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
	Robots	3/11/05	5/05
Denver CC Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
Denver MNS	**L&C**	**5/1/05**	**10/30/05**
	MOTN	2/25/05	9/5/05
Des Moines	LS	5/14/05	2/20/06
	Pulse	5/15/05	9/15/05
Detroit SC	FON	4/30/05	12/31/05
	VOTDS	12/1/04	6/30/05
Dublin Reg	AOTD	1/28/05	9/05
	Robots	3/11/05	5/05
Duluth	MOTN	2/17/05	9/5/05
	Vikings	11/12/04	5/12/05
Dwingeloo	MOE	5/15/04	5/14/05
Edmonton FP	Robots	3/11/05	5/05
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	**7/1/04**	
	MOTN	2/18/05	9/5/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	Robots	3/11/05	6/05
	SpaceSta	**4/15/05**	**9/30/05**
	Trex	**1/7/05**	**6/30/05**
Fort Lauderdale	FON	9/3/04	9/2/05
	L&C	9/26/04	6/30/05
	MOE	5/25/02	12/05
	MOTN	2/18/05	9/5/05
	Whales	6/1/04	5/31/05
	WS3D	4/28/05	4/30/06
Fort Worth	AOTD	1/28/05	7/05
	FightPil	**5/16/05**	**10/3/05**
	L&C	9/1/03	5/31/05
	LS	3/4/05	9/1/05
	MOE	9/7/04	3/6/07
	MOTN	3/4/05	12/31/05
	Solarmax	9/1/04	8/30/05
	Trex	**5/28/05**	**9/5/06**
	VOTDS	4/1/05	12/31/05
Galveston	Bugs	5/23/03	5/23/06
	HaunCast	3/1/04	11/6/05
	SpaceSta	5/24/02	5/05
	Trex	**5/27/05**	**8/7/05**
Garden City	AOTD	5/6/05	7/05
	FightPil	12/10/04	9/10/05
	L&C	**9/1/04**	**12/31/05**
	SpaceSta	4/19/02	5/05
	SU	5/26/03	6/30/05
Garza Garcia	Roar	4/15/05	10/30/05
Glasgow	**AlienAdv**	**3/1/05**	**12/31/05**
	Bugs	9/26/03	4/06
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	1/28/05	7/05
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05
	L&C	2/1/05	6/30/05
	MOE	2/1/05	9/30/05
	Robots	3/11/05	6/05
Gurnee	**NASCAR**	**4/23/05**	**10/30/05**
Hague	Alaska	10/15/04	6/26/05
	Bugs	10/11/04	5/1/05
	FON	**2/1/05**	**1/31/06**
	MOE	10/14/04	12/31/05
	MOTN	4/25/05	1/30/06
	Roar	**4/30/04**	**12/31/05**
	Whales	9/6/04	12/31/05
Halifax	Robots	3/11/05	
Hampton	AOTD	1/28/05	7/05
	FightPil	12/10/04	12/10/05
	Robots	3/11/05	5/05
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harbin	GC	1/1/05	12/31/05
Harrisburg	ALBT	2/1/05	6/17/05
	FightPil	4/30/05	10/30/05
	FON	10/8/04	6/30/05
Hartberg	**GC**	**9/6/03**	**9/5/05**
Hartford NA	Robots	3/11/05	6/05
Hastings	Antarc	9/1/04	8/30/05
	FON	3/7/05	9/12/05
	L&C	**12/1/03**	
	Roar	12/6/04	6/6/05
Hibbing	SAA	9/1/04	6/1/05
Hong Kong	FON	2/1/05	7/31/05
	VOTDS	9/1/04	8/31/05
Houston MNS	AR	6/11/04	9/30/05
	Bugs	3/12/04	5/30/05
	FightPil	**5/21/05**	**9/30/05**
	FON	3/6/05	9/3/05
	MysticInd	4/30/05	9/30/05
Houston Reg	Robots	3/11/05	5/05
Hull	MOTN	4/1/05	1/30/06
	Vikings	1/15/05	6/30/05
Huntsville	FightPil	3/11/05	2/11/06
	SpaceSta	5/24/02	5/05
Hutchinson	**Apollo13**	**2/1/05**	**1/31/06**
	Extreme	1/1/05	5/31/05
	FightPil	**5/20/05**	**2/28/06**
	FON	2/2/05	8/31/05
	SpaceSta	6/1/02	6/07
Hyderabad	Robots	3/11/05	6/05
Indianapolis Imx	FON	3/18/05	6/18/05
	HB	1/21/05	6/30/05
	JGWC	2/4/05	6/3/05
	L&C	9/1/03	12/31/05
Irvine Reg	Robots	3/11/05	5/12/05
Jackson MS	AR	4/1/05	10/1/05
	HB	8/1/04	7/31/05
Jakarta	Niagara	11/16/04	11/15/05
Jersey City	Bugs	1/31/04	5/27/05
	MOTN	2/5/05	9/5/05
	Roar	**5/1/04**	**9/5/05**
Kagoshima	**FON**	**4/1/05**	**6/30/05**
Kansas City Sci	**AlienAdv**	**3/1/05**	**9/30/05**
	FON	11/19/04	9/1/05

Theater	Film	Open	Close
Kansas City Zoo	MOTN	4/16/05	1/30/06
	NASCAR	2/19/05	9/6/05
Kaohsiung	FON	2/16/05	8/31/05
	L5	**1/1/05**	**6/30/05**
Karlshamn	ALBT	2/1/05	2/28/06
	AR	9/1/04	8/30/05
Karuizawa Mer	Cyberwor	9/25/04	9/24/05
Kenner	FON	12/1/04	5/31/05
Killeen	AR	5/1/05	10/31/05
King of Prussia Reg	Robots	3/11/05	5/12/05
Kitakyushu	**SpaceSta**	**4/1/05**	**4/6/06**
Krakow CC	Bugs	10/8/04	6/30/05
Kuala Lumpur Di	**HaunCast**	**5/19/05**	**6/20/06**
	MOE	12/3/04	11/30/05
	Robots	3/11/05	
Kuala Lumpur NP	TBAA	8/1/04	12/31/05
Kuwait City	AIA3D	2/19/05	2/18/06
	AJ	11/25/03	6/14/05
	Bugs	6/16/04	6/1/05
	FOK	**4/17/00**	**4/06**
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Laie	CRA	1/26/05	1/06
Langley FP	**MOE**	**5/1/04**	
	Robots	3/11/05	5/05
Lansing JLT	Bugs	3/1/05	8/31/05
	Robots	3/11/05	6/16/05
	SAA	4/8/05	10/8/05
	SpaceSta	9/1/04	8/31/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	Robots	3/11/05	6/16/05
Las Vegas Imx	FightPil	12/10/04	5/10/05
	MOTN	2/25/05	9/5/05
	Sharks3D	12/15/04	
	WS3D	**5/25/05**	**5/06**
Lehi	Bugs	8/20/04	6/18/05
	LS	2/21/05	12/31/05
Leon Exp	SAA	12/1/04	5/30/05
Lincolnshire Reg	Robots	3/11/05	5/05
Little Rock	AR	4/1/05	6/30/05
	FON	2/11/05	8/31/05
Loch Lomond	LOLL	7/24/02	
London BFI	HaunCast	12/1/01	12/05
	MOE	4/1/02	1/30/06
	Robots	3/11/05	6/05
	WS3D	5/20/05	5/31/06
London ONT	Beavers	4/1/05	3/31/06
	DIS	**4/15/05**	**12/20/05**
	LS	12/1/03	5/31/05
	NASCAR	1/14/05	6/13/05
	SU	5/1/03	6/1/05
London SM	HaunCast	9/2/04	9/5/05
	MysticInd	4/11/05	8/31/05
	Roar	**5/1/05**	**4/30/06**
	Robots	3/11/05	5/12/05
	WS3D	5/20/05	5/31/06
Los Angeles CSC	Bugs	3/23/04	12/1/05
	FON	1/24/05	7/23/05
	Roar	4/1/05	6/23/05
Los Angeles Loe	Robots	3/11/05	5/12/05
Los Angeles NA	FightPil	1/28/05	
	Robots	3/11/05	6/05
Louisville NA	AOTD	1/28/05	7/05
	Robots	3/11/05	6/05
	SpaceSta	3/15/05	5/30/05
Louisville SC	Bugs	6/5/04	7/1/05
	NASCAR	12/26/04	7/30/05
Lubbock	CRA	11/18/04	6/15/05
	FightPil	**5/21/05**	**10/15/05**
	MOTN	2/25/05	9/5/05
Lucerne	**ALBT**	**2/1/04**	**9/15/05**
	Bugs	11/1/04	5/1/05
	FON	2/15/05	1/30/06
	MOTN	5/26/05	1/30/06
	NASCAR	1/28/05	1/29/06
	SupeSpee	4/1/05	9/15/05
Madrid	AlienAdv	4/2/03	6/30/05
	AR	3/3/05	3/3/06
	E3D	10/26/00	6/05
	HaunCast	6/12/02	6/05
	HB	11/6/02	6/30/05
	M3D	6/1/04	6/30/05
	MOTN	3/3/05	3/2/06
	OO	**10/6/04**	**6/5/05**
Malaga Yel	Everest	4/29/05	4/28/06
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	FightPil	2/4/05	
	MOE	**4/15/03**	
Manchester UCI	MOE	7/1/02	6/30/05
	Robots	3/11/05	5/05
Melbourne MV	AIA3D	12/9/04	
	FON	2/15/05	8/15/05
	HaunCast	9/13/01	12/05
	MOE	**3/1/05**	**12/31/05**
	Robots	3/11/05	5/05
Memphis Pink	MOTN	3/5/05	6/24/05
Mexico City Cin	AR	4/22/05	9/30/05
	Cyberwor	**11/19/04**	**6/30/05**
	Everest	1/15/05	7/14/05
	Robots	3/11/05	5/05
Mexico City Pap	SOSPI	11/12/04	6/30/05
Milwaukee	MOTN	3/4/05	12/31/05
	Roar	12/26/04	6/25/05
Mississauga FP	Robots	3/11/05	5/26/05
Mobile	CRA	5/1/05	4/30/06
	FON	5/1/05	11/30/05
Monterrey Cin	Robots	3/11/05	5/05
Montreal FP	Robots	3/11/05	5/26/05
Montreal SC	JGWC	1/14/05	6/13/05
	MOTN	4/8/05	1/30/06
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	NASCAR	**2/15/05**	**8/14/05**
	OW3D	10/9/04	10/9/05
	Robots	3/11/05	5/05
Mumbai	Robots	3/11/05	6/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	FightPil	3/1/05	3/1/06
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
	Vikings	5/1/05	4/30/06
Nagasaki SM	VOTDS	1/5/05	7/5/05
Nagoya OT	**MOE**	**4/1/05**	**9/30/05**
Nashville Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
Natick JF	AOTD	1/28/05	7/05
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	Robots	3/11/05	6/05
	WS3D	5/12/05	5/31/06
New Orleans	Bugs	3/12/03	3/06
	Sharks3D	1/1/05	
	WS3D	5/27/05	5/31/06
New Rochelle Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
New York AMNH	Beavers	4/15/05	
	Vikings	10/9/04	5/31/05
New York Loe	AOTD	1/28/05	7/05
	Robots	3/11/05	5/12/05
	WS3D	4/29/05	4/30/06
Niagara	Niagara	7/1/86	
Norwalk	**L&C**	**1/17/03**	
	MOE	3/11/00	12/05
	MOTN	4/15/05	1/30/06
	Roar	12/26/04	6/30/05
	T90	11/20/98	12/05
	Whales	1/1/03	12/31/05
Nuremberg	Africa	12/15/01	6/05
	Alaska	1/1/04	6/30/05
	Amazon	11/4/04	11/3/05
	Bugs	11/1/03	11/1/05
	GC	**12/1/02**	**12/31/05**
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	6/30/05
	MOE	**1/3/03**	**12/31/05**
	MOTN	2/4/05	9/5/05
	OW3D	7/29/04	7/29/05
	Roar	**5/12/05**	**12/31/05**
Oakland	FON	1/7/05	7/30/06
	MOE	12/17/04	9/30/05
	TBAA	1/1/04	9/30/05
Oklahoma City OSM	FON	3/11/05	10/21/05
	L&C	10/15/03	6/10/05
Omaha Zoo	L&C	12/1/03	12/31/05
	VOTDS	2/15/05	9/5/05
	WS3D	5/1/05	10/31/05
Ontario Reg	Robots	3/11/05	5/05
Orlando SC	**FON**	**9/17/04**	**6/30/05**
	MOTN	2/18/05	9/5/05
Oviedo Yel	**MOTN**	**5/27/05**	
	Robots	3/11/05	
	SpaceSta	**4/15/05**	**4/14/06**
Paris Gau	Robots	3/11/05	6/05
Paris Geo	**Africa**	**5/18/05**	**5/24/05**
	AR	1/15/04	7/14/05
	CRA	2/4/05	2/3/06
	FON	4/13/05	4/13/06
	GC	5/5/05	5/25/05
	Vikings	1/05	
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	LS	3/1/05	2/28/06
	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
	Rheged	7/1/00	
Pensacola	MOF	11/8/96	
	SpaceSta	4/15/05	6/3/05
Philadelphia	AOTD	4/1/05	7/05
	FON	**8/7/04**	**6/11/05**
	L&C	9/1/04	5/30/05
	MOTN	2/19/05	9/5/05
Phoenix ASC	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
	Whales	3/5/05	11/5/05
Pitea	JIAC	3/1/05	8/31/06
	M3Dcc	10/15/04	10/31/05
	MJTTM	3/31/05	9/15/05
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	Robots	3/11/05	5/05
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	2/1/05	3/31/06
Poitiers Omni	JGWC	2/10/05	5/13/05
Portland	**FON**	**10/7/04**	**6/15/05**
	L&C	8/16/02	8/05
	MOE	**11/2/01**	**6/05**
	MOTN	3/3/05	12/31/05
	Solarmax	6/1/04	5/30/05
Prague CC	**Galapago**	**2/10/05**	**2/9/06**
Providence Imx	AOTD	1/28/05	7/05
	MOTN	2/25/05	9/5/05

Theater	Film	Open	Close
Raleigh Exp	CRA	5/5/05	1/10/06
	JIAC	10/8/04	5/19/05
	L&C	1/15/05	5/30/05
	Pulse	4/2/05	6/30/05
	Roar	2/11/05	11/5/05
	Robots	3/11/05	5/05
Reading JF	AOTD	1/28/05	7/05
	Bugs	10/29/04	9/10/05
	Robots	3/11/05	6/05
	WS3D	5/12/05	5/31/06
Regina	MOTN	2/17/05	9/5/05
	SacrPlan	5/1/05	9/1/05
Reno Fleisch	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	Robots	3/11/05	5/26/05
Richmond SMV	Bugs	12/26/04	7/3/05
	FON	**9/18/04**	**6/30/05**
	HPPOA	3/25/05	5/1/05
	MOTN	3/19/05	7/3/05
Roanoke	Bugs	10/30/04	6/30/05
	Pulse	3/1/05	7/31/05
Rochester Cmk	Alaska	1/21/05	
	GC	3/27/05	9/30/05
	Robots	3/11/05	5/05
Rochester MSC	FON	4/1/05	6/15/06
Sacramento Imx	AOTD	1/28/05	7/05
	FightPil	3/11/05	6/1/05
	L&C	2/1/05	6/30/05
	MOE	1/1/03	12/31/05
Saint Augustine	**FightPil**	**5/21/05**	**10/15/05**
	L&C	**9/4/04**	**9/30/05**
	MOTN	5/5/05	1/30/06
	SC	2/1/05	6/30/05
Saint Félicien	GN	4/05	12/05
	Wolves	7/1/04	7/1/05
Saint Louis Arch	**L&C**	**5/29/04**	
Saint Louis SC	FightPil	3/11/05	3/11/06
	FON	9/17/04	6/3/05
Saint Paul	**FON**	**6/11/04**	**6/30/05**
	Kilimanj	1/15/05	6/30/05
	L&C	**10/7/03**	**6/30/05**
Salt Lake City CP	**CV**	**4/10/04**	**6/30/05**
	FightPil	**5/20/05**	**11/20/05**
	Vikings	2/15/05	
San Antonio 2D	Alamo		
	FightPil	12/17/04	6/17/05
	FON	2/15/05	8/15/05
	Robots	3/11/05	5/05
San Antonio 3D	AOTD	1/28/05	1/06
	Bugs	1/9/04	5/1/05
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
San Diego NHM	OO	3/31/01	12/05
San Diego RHF	Bugs	8/8/03	9/1/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/05
	MOTN	**2/18/05**	**11/05**
	Pulse	3/18/05	9/5/05
	Roar	11/12/04	5/15/05
	Whales	7/1/03	6/30/05
San Francisco Loe	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
San Jose CA	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	MOE	2/12/03	6/30/05
	MOTN	4/15/05	1/30/06
	Pulse	1/19/05	8/30/05
	Robots	3/11/05	
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Seattle PSC 1	FightPil	12/26/04	12/26/05
	MOTN	2/18/05	9/5/05
	Solarmax	12/31/03	6/30/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	FON	2/4/05	8/3/05
	Robots	3/11/05	6/12/05
Sedona	Sedona	3/28/98	12/05
Sendai CSC	**FON**	**5/28/05**	**8/31/05**
Seoul 63	**Roar**	**12/1/04**	**8/30/05**
Shakopee	**NASCAR**	**5/14/05**	**9/25/05**
Shanghai 3D	**Cyberwor**	**5/1/05**	**4/30/06**
Shreveport	FightPil	3/12/05	10/15/05
	FON	10/15/04	6/30/05
	L&C	9/7/04	5/31/05
Singapore DC	OnGuard	2/13/99	
Singapore SC	MOTN	4/1/05	1/30/06
	MysticInd	2/1/05	8/31/05
Sinsheim	E3D	5/16/03	6/30/05
Sioux Falls	Alaska	5/28/05	9/30/05
	AR	5/28/05	9/30/05
	CRA	1/29/05	5/27/05
	FON	10/2/04	5/27/05
	L&C	10/1/04	6/30/05
	MOE	12/1/03	5/31/06
Speyer Imax	ALBT	9/18/03	
	Extreme	2/8/02	5/05
	GC	1/1/04	12/31/05
Speyer IMAX	MOTN	4/15/05	1/30/06
Speyer Imax	TS	5/6/04	5/20/05
Spokane	FightPil	4/29/05	11/29/05
	FON	8/20/04	12/31/05
	GC	**5/20/05**	**9/20/05**
	HB	3/15/04	5/31/05
	L&C	1/1/05	10/30/05
	MOTN	2/17/05	2/06
	Robots	3/11/05	5/05
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	GC	3/1/04	12/31/05
	HB	11/30/01	12/05
	M3Dcc	2/18/05	1/31/06
	MOTN	5/1/05	1/30/06
	Roar	5/14/04	9/30/05
	VOTDS	9/3/04	9/2/05
Sudbury	AR	5/2/05	1/15/06
	CRA	2/1/05	9/30/05
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	NASCAR	1/14/05	9/30/05
Sydney WBS	AOTD	3/10/05	
	FON	9/25/04	9/25/05
	HaunCast	9/20/01	12/05
	Kilimanj	3/17/05	7/31/05
	MOE	10/1/02	12/05
	OW3D	7/1/04	6/30/05
	Robots	3/24/05	
Syracuse	ALBT	7/10/04	
	L&C	12/1/04	6/30/05
	MOTN	5/7/05	1/30/06
	Vikings	2/12/05	8/12/05
Taichung ST	FON	1/20/05	1/10/06
	VOTDS	7/1/04	6/30/05
Taipei AM	FON	1/1/05	12/30/05
	M3D	6/25/04	6/25/05
Taipei MCRC	FightPil	1/1/05	1/1/06
Taipei WVC	Everest	11/19/04	11/18/05
	Robots	3/11/05	
Tallahassee	Everest	2/25/05	8/24/05
	LionKing	3/18/05	5/26/05
Tampa MOSI	MOTN	2/18/05	9/5/05
	Pulse	5/22/05	12/31/05
	Vikings	10/8/04	5/20/05
Tampa Reg	Robots	3/11/05	5/05
Tempe Imx	AOTD	1/28/05	7/05
	JGWC	4/1/05	7/1/05
	MOTN	3/11/05	12/31/05
	WS3D	4/8/05	9/30/05
Tijuana	CRA	6/15/04	5/31/05
	JGWC	1/5/05	6/4/05
	OO	10/18/01	12/05
	SFTGS	4/1/05	9/30/05
Tokyo Mer	Cyberwor	9/25/04	9/24/05
Tokyo TSC	**Roar**	**4/1/05**	**7/31/05**
Toronto FP	Robots	3/11/05	5/05
Toronto OSC	**AR**	**4/29/05**	**9/5/05**
	FON	6/4/04	
	OM	**5/1/05**	**9/5/05**
Tulsa Cmk	AOTD	4/8/05	7/05
	FightPil	4/15/05	
	L&C	4/22/05	4/22/06
	Robots	3/11/05	5/05
Valencia Reg	Robots	3/11/05	5/05
Valencia Spn	AR	9/15/04	9/14/05
	GC	4/16/04	6/15/05
	MOTN	2/3/05	2/2/06
	SOSPI	9/15/04	9/14/05
Vancouver Imx	AIA3D	1/17/05	
	Alaska	5/6/05	10/6/05
	FightPil	12/23/04	5/23/05
	VOTDS	10/14/04	
	WS3D	4/8/05	9/30/05
Vancouver SW	HB	10/22/04	10/21/05
	MOTN	3/15/05	12/31/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
	Pulse	2/15/05	2/15/06
Vaughan FP	Robots	3/11/05	5/05
Victoria	Everest	3/4/05	10/10/05
	FON	10/7/04	6/30/05
Vienna LFC	**ALBT**	**7/1/04**	**8/14/05**
	AlienAdv	**3/23/05**	**8/23/05**
	Bugs	3/23/04	5/1/05
	HaunCast	3/26/04	12/31/05
	MOTN	3/25/05	12/31/05
Virginia Beach	Sharks3D	12/26/04	
	Whales	1/1/05	3/06
	WS3D	5/30/05	5/31/06
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Warsaw CC	HaunCast	6/1/04	5/31/05
Washington NASM	FightPil	3/11/05	3/11/06
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/06
West Nyack Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
	WS3D	4/15/05	9/30/05
White Plains NA	AOTD	1/28/05	7/05
	Robots	3/11/05	5/05
Winnipeg Imx	Pulse	3/15/05	6/30/05
	RSATM	3/24/05	5/31/05
	SAA	2/3/05	6/30/05
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	Robots	3/11/05	5/05
Yellowstone	L&C	6/15/02	5/31/05
	Yell	4/1/03	12/05
Zion	**L&C**	**4/30/05**	**10/31/05**
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FEOC	First Emperor of China	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		PCI
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LionKing	Lion King, The	2002		BVP
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		GSF
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
Robots	Robots: The IMAX Experience	2005		FOX
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
TTL	To The Limit	1989		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	nWP
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

May 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
76	Robots	7	OW3D	2	SOSPl	1	LW
63	FON	6	E3D	2	T40	1	MJTTM
50	MOTN	6	JGWC	2	TF	1	MOF
36	Bugs	5	AIA3D	2	Yell	1	OM
35	L&C	5	Cyberwor	1	AIWC	1	OMATS
34	FightPil	5	Solarmax	1	Alamo	1	OnGuard
31	AOTD	5	SU	1	AllAcces	1	Ozarks
28	MOE	4	Extreme	1	Antarc	1	Rheged
18	WS3D	4	Kilimanj	1	Apollo13	1	ROF
17	AR	4	MysticInd	1	BATB	1	RSATM
17	Roar	4	SAA	1	Bears	1	SacrPlan
16	SpaceSta	4	Trex	1	BP	1	SC
15	HaunCast	3	Beavers	1	DIS	1	Sedona
13	VOTDS	3	CM	1	EMSH	1	SFTGS
12	GC	3	Dolphins	1	FEOC	1	SOA
12	NASCAR	3	FOK	1	Flyers	1	SupeSpee
11	HB	3	JIAC	1	Galapago	1	T90
11	Pulse	3	OO	1	GF	1	Texas
10	CRA	3	Sharks3D	1	GOTA	1	TS
10	LS	3	TBAA	1	GP	1	TTL
10	Whales	2	Africa	1	HCBTD	1	Vulcania
9	Everest	2	AJ	1	HH	1	WAMnv
9	Vikings	2	Amazon	1	HPPOA	1	Wolves
8	M3D	2	CV	1	India	1	YBS
7	Alaska	2	GN	1	ITD	1	ZC
7	ALBT	2	LOLL	1	L5		
7	AlienAdv	2	Niagara	1	LionKing		

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www.cinepolis.com.mx/

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www.cosmo.org

Large Format Cinema Association **LFCA**
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www.lfca.org

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SHORTS

Science Center of Iowa opens

The **Science Center of Iowa** opened in its new building in downtown Des Moines on Saturday, May 14. The US$62 million, 110,000-square-foot (10,100-square meter) facility includes a 226-seat IMAX Dome theater, and is about four times larger than its previous building on the city's west side. The center has six permanent interactive exhibit galleries, called "experience platforms" and a space for traveling exhibits, as well as a 50-foot planetarium dome.

The IMAX theater opened with ***The Living Sea*** and ***Pulse: A Stomp Odyssey***.

Iowa governor Tom Vilsack and Des Moines mayor Frank Cownie were present for a dedication ceremony, the mayor calling the center a "crowning jewel" of the city's revitalization efforts.

GSTA conference registration open

The **Giant Screen Theater Association** has opened registration for its fall 2005 conference in Boston. The early rate for members is US$650, unchanged from the last two years, although an error in the original version of the conference brochure that was circulated by e-mail put it at $900.

The $650 rate ends on June 17; the $900 rate is the "standard" price, in effect between June 18 and Aug. 19; after that the price will be $1,200. (Non members pay $1,250, $1,500, or $1,650, depending on registration date.)

The conference will be Sept. 19–23.

Joint GSTA/LFCA meetings in '06

The committee that is planning the unification of the **Giant Screen Theater Association** and the **Large Format Cinema Association** met at the LFCA conference in April, and decided that the GSTA's next Mid-Winter meeting and the LFCA's next conference will be held jointly in Los Angeles on dates to be determined in March 2006. This delays the traditional date of the Mid-Winter meeting by a few weeks, and advances the LFCA's conference by a roughly equal period.

The move is a step along the way to unification that had been discussed at previous meetings of the organizations' boards. The Mid-Winter meeting has served as a planning meeting for the GSTA's major fall conference, and was open for the last few years only to members of GSTA committees.

The unification committee also decided that planning for the 2006 conference in Galveston, TX, will continue with the understanding that it can "evolve to meet whatever is the prevailing consensus and stage of unification talks," according to a memo from GSTA president **Emlyn Koster**. The committee will meet again in Dallas in late June, and will engage the services of a consultant on non-profit amalgamations.

GSTA calls for award entries

The **Giant Screen Theater Association** is seeking nominees in several categories for awards to be given out at the annual conference in Boston in September. The Marketing Awards are presented in three areas: Best Film Launch by a Theater, Best Marketing Campaign by a Distributor, and Best Theater Launch. Deadline for entries is July 2.

The association is also seeking nominees for "Best Educational Program" in its Lifelong Learning Awards. Nominees must represent the "development and presentation of a complete educational experience using giant-screen film, exhibits, educational materials, and other media." The deadline for entries is June 2 (a month earlier than the marketing awards).

Rules and eligibility requirements for all awards are available in the members section of the GSTA Web site, www.giantscreentheater.com.

Nuremberg tests 2K on LF screen

In April, the **Cinecitta** multiplex in Nuremberg, Germany, installed **Christie CP2000** DLP Cinema projectors with 2K resolution in two of its seventeen 35mm houses, in preparation for the premiere of *Star Wars, Episode III*. According to owner **Wolfram Weber**, the staff took advantage of the opportunity to test one of the projectors on the 96-foot (29-meter) wide screen of complex's IMAX theater.

Weber says that the light level obtained by the digital projector's 6 kW lamp "was in accordance with the [Digital Cinema Initiatives] rules. A comparative test with the 15 kW xenon lamps of the IMAX projection system yielded exactly the same results regarding brightness." Weber says the test footage screened was "more focused and brilliant than any 35mm film," and that the projectionists, managers, and technicians present "could not recognize any essential difference in quality compared with...the IMAX format, apart from the size of the picture." (The digital footage screened had a wide aspect ratio, and therefore didn't fill the height of the IMAX screen.)

Texas 3D meeting to include LF

The **National Stereoscopic Association**, an organization of 3D devotees, will, for the first time, include screenings of several 3D LF films at its convention and trade fair in Irving, TX (near Dallas), July 13–18. Films to be shown at the **Cinemark IMAX Theater** in Dallas include ***Aliens of the Deep***, ***Ocean Wonderland 3D***, ***NASCAR 3D***, and three shorts: ***A Better Mousetrap***, ***Paint Misbehavin'***, and ***Falling in Love Again***.

The meeting will also include workshops on various 3D techniques and technologies, a reception at the DeGolyer Library Reception at Southern Methodist University (which has a large collection of historic stereo photos), and an awards banquet. For more information, visit the conference Web site: http://2005.nsa3d.org.

IMAX tickets used as bait in scam

A woman in Massachusetts was nearly taken in by a phone scam that used the promise of tickets to an IMAX theater and a gift certificate from Home Depot in an attempt to gain access to her bank account, according to a story on WJAR-TV in Providence, RI.

The caller claimed the woman had won the prizes in a contest and said she would have to send a check for $3.50 to cover shipping and handling, then asked for the numbers on the bottom of the check. The woman hung up and notified authorities.